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Photo by White, N. Y.

THE SIX MUSICAL GUYS.

THE MATINEE GIRL



The open-air performance given on the South Field of Columbia College last week proved as delightful as open-air performances always are when the weather permits and the play is *As You Like It*.

Perhaps it is because we have so few plays done in the open that they are so fascinating, but there is a strange charm in seeing the theatre set under the trees as far from the footlights and the grease paint as it is possible to have it.

There is no reason why there should not be more of the open-air performance. During the summer months, when so many people are bored to death in resorts where nothing offers a change from the monotony of dressing, dining, dancing and driving, open-air plays would be a welcome novelty.

An open-air theatre that was started some seasons ago at a Jersey coast resort has been one of the most decided successes, opera being sung nightly under the stars with the swish of the waves as an accompaniment.

Of course in these affairs there is always the weather to contend with, but the weather is kinder than it is cruel, and our rainy seasons are few and far between.

As You Like It lends itself so gracefully to open-air production that it is chosen above all others for the purpose, but there are numerous other dainty, charming comedies that are spoiled by the surroundings of the theatre in their presentation.

The little one-act play, *The Fantasia*, in which Miss Irving and Miss Tyne did such delightful work last year at the Madison Square Theatre, is one that could be done to great advantage under the trees with a real stone wall instead of canvas rocks, and there are many others the charm of which we never fully realize amid the surroundings of the playhouse.

What beautiful musical comedies might be concocted by some of our latter-day dramatists with the idea of open-air production in view!

Choruses are especially effective out doors, and music seems intended to mix with the voices of the trees, the singing of rivers and the sigh of the wind rather than to echo against the dull walls of the theatre.

One of these days, methinks, we shall have an open-air theatre, with room to move, to breathe and to see, instead of the cramped provisions that we suffer nowadays in even the best of our modern playhouses, where space is at a premium and the air grows heavy with scents, flowers and the odors that are a part of the atmosphere of the theatre.

A Paris journalist visiting this country has approved of our chorus girls, and in so doing has proved his good taste, for there is nothing on earth quite as pleasant to see as the American chorus girl of to-day.

A few years ago this was not the case. Our choruses were beefy and not particularly intelligent. The girls who sought positions did so without any particular idea that they were to advance from the place in the line to anything better.

Since then numbers of girls from the chorus have blossomed out as stars both here and in London. The chorus, in fact, is the very best place from which a girl can start out in her effort to conquer stage fame.

It gives the necessary training and the discipline, develops the body and the voice, and makes both limber and tractable for the needs of stage work. It kills the microbe of laziness and teaches the value of cultivating a pleasant, optimistic disposition.

The advantages of positions in the chorus are understood so well to-day that mothers seek to place their daughters with good companies in supernumerary positions where they will have a chance to advance if they have it in them to do so.

Mr. Bluebeard has had some of the youngest and prettiest chorus girls in town, and their daily luncheon of ice-cream soda in a neighboring drug store is one of the events of the day.

They throng around the marble counter and hurl their orders at the good-natured clerk, whose busiest hour is this one after the rehearsal is done.

In face, dress, conversation and manner the girls are like a healthy, happy lot enjoying a recess from school. Many of them still have their hair in braids down their back, with voluminous ribbon bows at the ends, while the boot tops are in evidence beneath the hem of the skirt.

What a different picture from that of the typical chorus girl which so many jays still believe in—the over-diamonded, over-dressed, over-fed individual on whose smile the Johnnies hang.

The late Hilary Bell, whose graceful, scholarly articles in the *Press* were enjoyed and

appreciated by a large number of readers before his untimely death, had the friendship of many of the people of the stage, a boon not enjoyed by most of those whose employment calls for any form of writing of dramatic work or its exposure.

Any number of New York's newspaper critics, whose natural instincts are entirely kindly and genial, are accused of ungraciousness and even worse also because they hold from close association with actors, managers and those whose work is in the theatre.

But the fact is indisputable that it is the most difficult thing in the world to meet people that you might be afterward called upon to write of in a critical capacity.

The actor who cultivates the writer on stage topics, or the writer who cultivates the actor, no matter how they may admire each other, makes a sad mistake.

Even the greatest and best of theatrical critics are frequently accused of gushing when they write of their personal friends or favorites. And they frequently do gush!

There was a time, happily long passed, when favorable criticism could be purchased with a plenitude of food and drink. Theatres used to have champagne suppers served on first nights, and this was supposed to settle the matter of the success of a play or a star. Sometimes it did.

But the road to stage success is no longer paved with ham sandwiches, and most of the intelligent people of the stage are well aware of this and avoid intimacies in which every kindness would be misunderstood and general awkwardness result in the case of either praise or blame written for the public.

But there are still some misguided ones who seem to think that the one desire of the newspaper critic is to obtain free food and drink, and these necessities are offered with a lavish hospitality that becomes laughable when the critic happens to be a man with dyspepsia who lives on clam juice and toast and tea.

Such a victim, employed in one of the biggest emporiums of news, told the *Matinee Girl* of a young woman who inclosed a card of invitation from a mutual friend, stating that her stage work, rehearsals, or others, prevented her from calling upon him, but she would

these supposed of being human commiserate, with a great yearning for breakfast, dinner and supper as options for new experiences.

They can't sit down to a humble Spring lunch chop and green peas without being haunted by the idea that they are not only missing a sumptuous banquet spread in their honor somewhere, but have also added another nick to the post on which their lack of geniality and good comradely is kept count of.

Better a club sandwich eaten in solitude than a stalled one at the *Land's Club* if you are a critic.

A MYSTERIOUS PICTURE

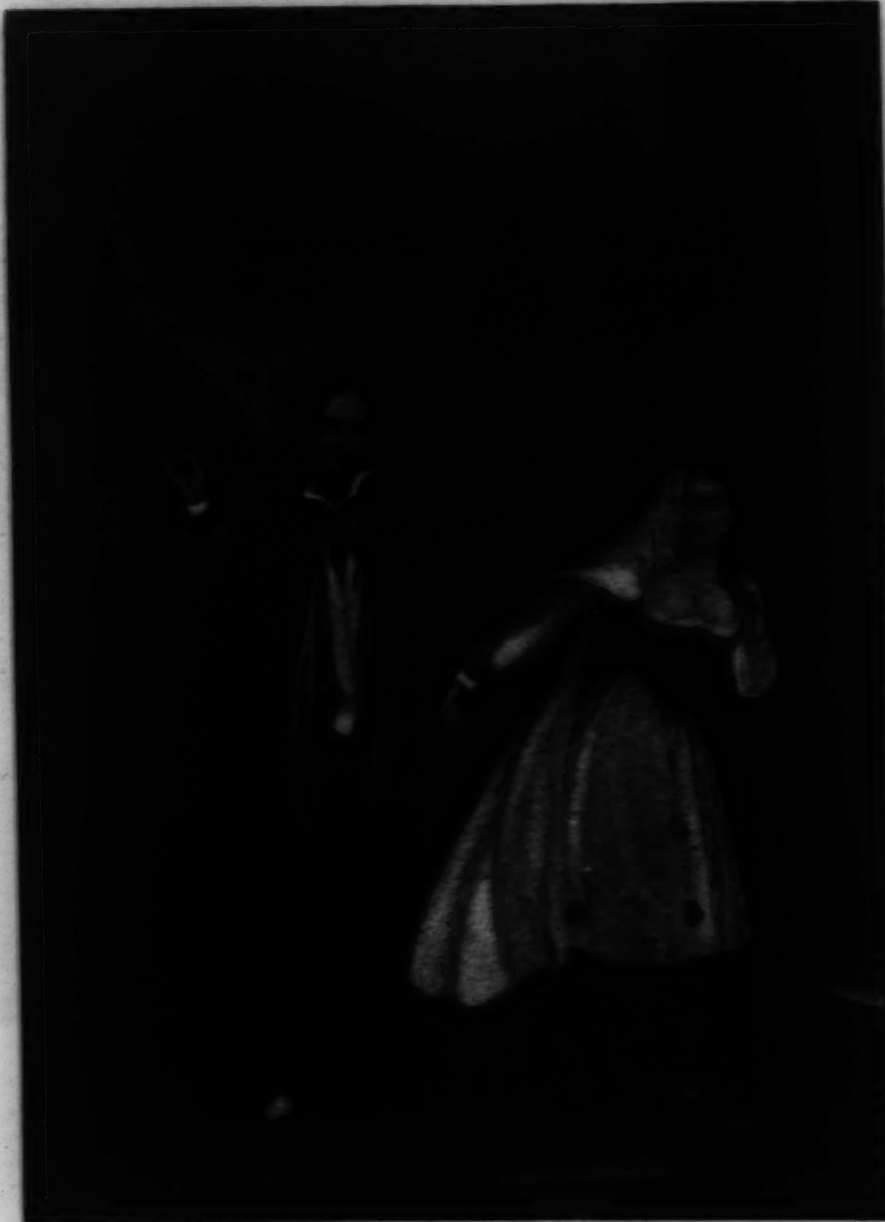
In the Edwin Forrest Home, near Pittsburgh, hangs a picture—supposed to be a copy of *Tam Molineux*—about which there is a mystery that has baffled all of the old residents at the Home, and has caused a deal of speculation among visitors. The question is, Who are the players represented, and in what play is the scene?

Question, the actor and actress were people of note in their day—also they would hardly have had their portraits painted—and the situation is one that once seen would not readily be forgotten. Apparently, the setting represents the courtyard of a castle, and it seems from the dress of the figures in the background that the action takes place during the progress of a masquerade ball. The man in the foreground wears a doublet, and trousers, waistcoat and neckerchief such as were worn in the early forties. He has, apparently, just removed his masquerade, to the consternation of the woman, who has dropped her masquerade and fan.

The picture, which seems to be about fifty years old, was presented to the Home by a gentleman who knew absolutely nothing of its history. The name of the artist cannot be determined. While the execution of the picture is rather crude the faces appear to have been carefully done—so though the artist sought to make accurate portraits of the man and woman—and the features are very distinct.

In seeking to identify the players in the picture the guests at the Home have had many a warm discussion, and a number of guesses have been made and recorded. Among the possible originals suggested are Mr. and Mrs. James W. Wallack, Jr. (Anne Waring), Mr. and Mrs. Edmond B. Connor, and Mr. and Mrs. Charles Dinden Pitt.

As for the play in which the situation occurs



THE MYSTERIOUS PICTURE AT THE FORREST HOME.

Who are the players, and what the play?

be delighted to have him lunch with her on a day designated.

The critic, flattered by this confidence in his desirability as a guest without having first been looked over, thanked her for her offered hospitality, but stated with a grim touch of pleasantry that he never ate luncheon.

The next mail brought back a more ardent invitation for dinner, which was also graciously declined. Then the young woman in question went indignantly to the friend who had given her the card of introduction and poured forth her wrathful indignation over the alleged bad manners of the critic.

Of course it was all ridiculous from the point of view of the stage girl, whose code was a more liberal one than that of the writer, and whose appetite was probably better.

The stage and society may get together but the stage and journalism never can except through the press agent. The writer who may refuse to be biased by a sandwich and a highball will perhaps succumb to a smile.

The man too noble to be affected by any of these will be melted by the intelligence that an actor or actress has a large family to support, or that tuberculosis is sapping away the life while the player must sing *tra la* and make merry behind the footlights.

So the newspaper critic who is wise prefers to build up a reputation for ungraciousness and snobbery as well as a vitriol-dipped pen. This is what makes them old before their time, shrivels them up like a spider on a hot shovel, or else spreads them to a proportion that gives their opinions real weight and dignity.

The critics have their troubles, and not the least of these is the fact that they are some-

times supposed of being human commiserate, with a great yearning for breakfast, dinner and supper as options for new experiences.

They can't sit down to a humble Spring lunch chop and green peas without being haunted by the idea that they are not only missing a sumptuous banquet spread in their honor somewhere, but have also added another nick to the post on which their lack of geniality and good comradely is kept count of.

Better a club sandwich eaten in solitude than a stalled one at the *Land's Club* if you are a critic.

EXPLOSION NEAR THEATRE.

An explosion of gas in the McConnell Block, at Upper Sandusky, Ohio, on the afternoon of May 4 caused the injury of several persons. Dr. E. N. McConnell, the proprietor and manager of the New Auditorium Theatre, which is located near the McConnell Block, was one of the victims. His left limb was broken in three places and his ankle was crushed. He was found in an unconscious condition in the debris of the building and was removed in an ambulance to his residence. A fire resulted from the explosion, which was extinguished before it reached the theatre, thus allowing the Star Boarder company to fill its engagement that night.

SUNNY JIM PRODUCED.

The new musical farce-comedy, *Sunny Jim*, had its initial production on any stage at the Able Opera House, Boston, Pa., on May 11 and is said to have made a hit. The vehicle serves to introduce Al Leach and the three "Rowdies" on the legitimate stage. It is managed by Wil- with Corina Ricardo in the leading role.

"SAVES THE DAY."

An "Orangeade" powder before breakfast. Before dinner: "makes the evening." When well: brings natural sleep.

REDEVELOPMENTS



Photo by Miller Art Gallery, Columbus, O.

Charlotte Severance, whose picture appears above, is at present playing the title role in *The Queen of the Highway* at the Bijou Theatre, Jersey City. Miss Severance, although she has received many offers, is at present undecided as to her plans for next season.

G. Bertrand Morris, delineator of Shakespearean characters, will next season study Julian Caesar in costume with a musical accompaniment.

Emile Huber, of Quinlan and Wall's Minstrels, who recently retired from professional work because of an attack of locomotor ataxia, is on the road to recovery. He will probably be able to resume his professional work before three months have elapsed.

The H. B. Withers Stock company will open its season early in August and will present throughout the cities of the Middle West a repertoire of comic productions. The company will be headed by Arthur E. and Alicia E. Claiborne and will include twenty-five people. The Norma Porter Ladies' Orchestra will be a special feature. Burt K. Withers has signed as manager.

Buster Brown, a musical farce-comedy which is being written by R. F. Outcault and James German, will next season be produced by Laffer and Bratton under the management of Gus Rothman.

Rose Melville will close her fourth season in the Hopkins at Pittsburgh on May 23 and after spending a fortnight with friends in the Berkshires she will go to her summer home in the Adirondacks. Miss Melville will next season take the Hopkins to the Coast and on her return will present her new play, *A Country Cinderella*.

The second annual tour of Adelaide Thurston in *At Cary Corcoran* closed on Saturday at Kingston, N. Y. Frank J. and Clifton Whitcomb will next season present Miss Thurston in a new play entitled *Folly Primrose*, which will be given an elaborate production.

Laura Biggar, through an agreement made by her attorneys at Pittsburgh on May 14, has resigned her claims to the estate of the late Henry M. Bennett for \$420,000. By this agreement Peter J. McNulty and S. M. Glick will pay Miss Biggar \$480,000 for her interest in the Bijou Theatre, in which Miss Biggar under the will had a life interest after five years. The settlement was made on a valuation of \$800,000. Under the terms of the agreement Miss Biggar receives the entire personal property of Mr. Bennett, which has a valuation of \$100,000. It is accorded a life annuity of \$1,500 and also possession of the home at 115 East Eighty-third Street, New York, valued at \$40,000. Miss Biggar has announced her intention to leave the stage and spend her time in travel.

Advisers from Manila state that the Government has suppressed two seditious plays, one of which was performed at Manila, the other at Batangas, the capital of the province having the same name.

Charles Hawtrey closed his American season on Saturday. He will next season be seen in *The Man from Blany's* at the Criterion Theatre.

George Arlino, through Alice Fannamario, of Florence, has arranged for the Italian presentation of *His farce, There and Back*, which is at present playing at the Princess Theatre. The first performance will occur at Milan in October.

May Nunnary has purchased from Mrs. Charles H. Doremus a new four-act melodrama in which Miss Nunnary will be featured during the forthcoming season.

Rudolph Bullerjohn, the composer, sailed on Thursday for Warsaw, where he will conduct a summer season of the Philharmonic Orchestra. He will return to New York in the late fall.

The Stewart Opera company on June 1 will begin a summer season at the Grand Opera House. During July a new musical play entitled *The Golf Girl* will receive its first production. The libretto of the work is by John Walker Harrington and the music by Addison Kavanagh.

During a performance of *In the Backlog* given at Muskegon, Mich., on May 11, Alvin Wyckoff Jack was accidentally stabbed in the side by his brother, Herbert, the blade of a six-inch knife penetrating between the ribs and inflicting a deep wound, in spite of which Mr. Jack responded to a curtain call and finished the performance.

Augustus McCune, of the Wagonwheel and Kemper executive staff, is back on Broadway after a nine month absence spent in piloting Louis James and Frederick Warde through a remarkably successful tour. The organization crossed the Continent twice and in many instances broke the records of Irving and Booth and Barrett.

Charles A. Lindholm, who has been playing the role of Prince Vladimir with E. J. Carpenter's Eastern Far Her Sake company, which closed May 16 at Lima, Ohio, has been specially engaged to enact the same role with Mr. Carpenter's Western Far Her Sake company during its closing stands at Chicago, St. Paul and Minneapolis.

Kenneth McLeod and Rose Tiffany, daughter of Annie Ward Tiffany, were married in Trenton, N. J., on May 11 by Judge Manfred Near. The witnesses to the ceremony were Ida Near and John Kline. Mr. and Mrs. McLeod will spend the honeymoon at Annie Ward Tiffany's cottage, Burnard's Bay.

George E. Garden, late of Haverly's Minstrels, and Daisy Grady, a non-professional of Louisville, Ky., were married at Huntington, W. Va., on May 11.

Walter D. Greena, who has been playing leading business with Louis Mann for the past season in *All On Account of Elias*, closed last week with that company.

"Sweet Lullaby made a big hit at Len. one of the most distinctly acted characters I ever saw."—AMY LORRAINE.

THOMAS, care MIRROR.

THE BAKER COLLECTION—PART VII.

6004. David Garrick. Memoir. "Mr. Garrick as Richard III. in the Merchant of Venice, 1760. Half length, full bust, with a wig, in a red coat, with a white waistcoat, and a white cravat. Published June 1, 1772. Size 10x12. Bought on order. \$12.

6005. David Garrick. Memoir. "Mr. Garrick in the character of an auctioneer." Three-quarter length, full bust, with a wig, in a red coat, with a white waistcoat, and a white cravat. Published June 1, 1772. Size 10x12. Bought on order. \$12.

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TELEGRAPHIC NEWS

CHICAGO.

Summer Plays and Players for the City by the Lake.

(Special to The Mirror.)

CHICAGO, May 18.

Summer plays in abundance is to be the rule for Chicago: five are already with us, with three more to come, and eight or rather more than a plenty even for this "real" Summer resort.

The fifth and latest is A Chinese Honeymoon, which succeeded Mrs. Louie Carter at the Illinois last night, with expectations of continuing until early Fall, and from indications it is likely to do so. The opening was auspicious and the advance sale points to a successful engagement.

The Liebler and Company all-star cast in Romeo and Juliet finished last night's season with a brilliant audience that taxed the capacity of the house. The welcome given the stars was virtually an ovation. Twirly Whirly and The Sticksman of Gelatine are the burlesques for the first week. The Big Little Princess is held for the second and final week of the engagement.

This week will end the Winter season at the Grand, which opens about the middle of June, when Fred R. Hamlin and Julian Mitchell present The Babes in Toyland.

When Johnny Comes Marching Home has all the elements of a McVicker success. While rather melodramatic and spectacular in spots, it is spirited and thrilling. The atmosphere is quite gay and the music magnificent. "Johnny" has become popular and will surely have a prosperous season.

During all the time is the rule at the Dearborn, where The Tenderfoot holds forth now in its second month. Richard Carle seems to have given the Dearborn management another bumper. A great part of the success is due to the lavish expenditure for which this theatre is noted.

Julia Marlowe in The Cavalier at Powers' entered on the last of three previous weeks to-night. The Little Princess, with Millie James, comes May 25 for four weeks, and the little girl upon whom has fallen the mantle of Lotta will find a warm welcome.

King Dodo at the Standard seems to be as great a favorite as in former engagements. Frank DeLeon is a newcomer as Dodo and fills the part acceptably. Ivar Anderson, Maude Williams, and Lolla Leigh share the season.

The La Salle, with a number of changes in the stock company, has a rather pretentious production in part of scenery and wardrobe in The Voyageurs. The dialogue has been brightened considerably since the first performance last Monday, but the music is not quite up to the standard set by this house, and the usual good stage-management is lacking. Mayne-Gibson has made a decided hit and is becoming a favorite with the La Salle patrons.

The season of York State Follies at the Northern has been greater than that of any rural play given in Chicago in years. An attempt to arrange for a continuation of the engagement was unsuccessful. Robert Hammett comes May 24 for a run.

The latest thing that has happened to Hamlet is a performance here of the play in one act of two hours by an entirely female cast. The killing of Polonius and others was eliminated and there was an inviolable ghost. This rather remarkable performance was given at a Powers' matinee last Tuesday by the pupils of the Anna Morgan School of Expression.

The annual performance of Chicago Musical College pupils takes place at the Auditorium to-morrow night. Faust is the opera selected for the occasion.

Among the stock houses during the past week were offered more than Queen and Restoration at the Blue Temple. The American has Lynwood succeeding The Galley Slave, which drew well, while the change to comedy with The Strangers' Adventures of Miss Brown at the Thirty-first Street showed Miss Southernland and her company to advantage.

At the outlying combination houses the Alhambra has Sandy Bottom following The Ten-Ten Door, which moves over to the Bijou. Regency has The Harlequinade at the Academy. Shadow of the Gallies at the Criterion, and At Pine Ridge at the Columbia.

The closing of the season for a number of houses is near. The Bijou ends up with Sandy Bottom May 21, Academy, American, and Alhambra June 1, the Criterion continuing one week longer for Lincoln Carter's new production, Too Proud to Beg.

Hillinger's Garden will attempt stock for the Summer season, commencing May 16 with Road Howard company in The Circus Girl.

R. R. MACKAY.

BOSTON.

Peggy from Paris Scores—Other Bills Better's Comedy of Theatre Matters.

(Special to The Mirror.)

BOSTON, May 18.

One more house has closed for the season, the Park, but the number is equalized by having the Columbia reopened for a single week. However, the end is not far off, and a fortnight more will see nearly all the Winter houses closed.

At the Hotel to-night Skipper and Company, Wall Street, moved in from New York with Maclyn Arbuckle featured in the leading character. It was the same cast which was the place in New York, with the exception that Katherine Keyes has been advanced to the part originally played by Lolla Luthman, and she gives it with excellent effect. One of the features of the week will be the benefit to Vincent Fotherston and Frederick Howard, the young men in the box-office.

The Empire company at the Museum made its first change of bill during the engagement, and presented The Importance of Being Earnest. This work had never been seen here save for a single week at the Castle Square, and therefore with Charles Richmond and Margaret Anglin in their original characters, it should draw better than The Unfortunates, which had rather light audiences that were decidedly unforgotten. Fritz Williams and Sander Millman are newcomers in the cast from its New York production. Mrs. Dane's Defense will be the final play of the engagement and of the history of the Museum.

Lavinia Shannon received an enthusiastic welcome at the Grand Opera House this evening when she returned with the John Broughman version of Lady Audley's Secret. She was seen to decidedly better advantage than when she was in town earlier in the year playing Beyond Pardon. She proved one of the best Lady Audleys that Boston has known in a long time. The company was uniformly good, and included Glen Shine, Louise Muldner, and Walter M. Bennett, who proved especially effective as Robert Audley.

Jacob P. Adler, the Yiddish Shylock, presented The Merchant of Venice at the Columbia to-night, and for the first time in eight years that house had a Shakespearean play upon its stage. It was a decided innovation to present such a piece in surroundings usually associated with the most frivolous of musical comedy, but the site of the audience and the reception indicated a notable engagement. The star played in the Yiddish tongue, but it was followed easily, thanks to the fact that all the members of his excellent company used English for their characters. The engagement here is for a single week.

There is no question of the enormous hit scored by the production of Peggy from Paris at the Tremont. The house was packed at the opening performance, and a similar condition of affairs has ruled ever since. Henry W. Savage has certainly scored another success as emphatic as his Prince of Fiesco was last Summer, and this can easily run through the last months if the standard of the present cast is maintained. R. J.

Generally is one of the cleverest comedians in the whole company, but George A. Schiller and W. T. Hodge are also wonderfully funny and make the most of everything. George Schiller has one of the best parts she has played here in years, and Jodie Miller has at last convinced playgoers to forget Wild Rose of Tunisian by her present delivery.

The Castle Square Stock company revived an interesting old-time to-night and the "I am here" of The Duke's Motto removed its old effectiveness. It had not been played here since the time when a Kinty company gave it as an amusement to a ballet spectacle and recited it in Latin from the house. The cast was accordingly good to-night, with Howell Hamed, Lillian Lawrence, John T. Craven, and John Salapala in leading characters.

At the Bowdoin Square this week they have an interesting double bill, continuing the line of standard plays started by Romeo and Juliet. In Cymbeline and Galatea Charlotte Hunt plays the revealed statue with a most effective and sweetly lyrical voice. They have the support of the full stock company. As a certain-ly A Happy Fair, another old-time, was played by Corinne Cantwell and Will Phillips.

A Chinese Honeymoon still continues playing to large audiences at the Columbia, and the indications are that the piece will stay for a long time. Helen Byrne is now playing the leading female character with excellent effect, and her presence in the company strengthens it greatly. She is a vivacious Mrs. Phlegm, and her songs are features. However, no matter who is in the cast, the fact remains that they Toby Claude is the big, enormous hit of the production.

This is the last week of the engagement of Ward and Voken in The Good Waters at the Lyceum, and it seems that the house will not be exclusively devoted to musical comedy as had been hinted. Indeed, the next attraction will be in the line of rural drama, for Fred R. Wright will be able to bring here at last his production of York State Follies, which circumstances had kept out of Boston.

The first in serious plays seems to have been reached in Louisa, which opened a week at Music Hall to-day. Heretofore, one or two characters had been enough for a production, but this play brings in all the characters so well known to those who have the Sunday paper habit. Phil Ott, the Chinese boy, is one of the chief features in the excellent company, which will stay here only one week.

Will J. Stock's company, which will open for a Summer season in the Lyceum at the Boston next Monday, will be lively this week, as the first rehearsals will be held daytimes at the Boston and nights at the Park, which has closed for the season, and therefore will afford opportunities for double work.

The auction sale of seats for the final performance in the Boston Museum was held this afternoon at Lewis J. Bidd as auctioneer, and nearly all of the seats in town auctioning off individual seats. The last play will be Mrs. Dane's Defense, and the last words to be heard from the historic stage will be a poem written especially by Dexter Smith and read by Margaret Anglin, of the Empire company.

There was a hearing before Judge Bailey last week in regard to the rights to the alley way between the Park and Hotel Cecil. Lolla has leased the theatre to Rich. Harris and Charles Frohman, and the hotel to William A. Miller. Now the hotel management proposes to sublease the alley way so as to put in a store there, which would entirely block the exit and probably result in the closing of the house. The passage way had been used as an exit for some twenty-five years without question. After the last week the matter went to the full bench for a decision, and meantime it would not be strange to see the preparations for extensive alterations of the Park held in abeyance until these rights are decided in Lolla's petition for an injunction.

Harry Ward, of Ward and Voken, and his wife, Lucy Dely, will sail for Europe 2, but will return early enough to rehearse for The Two Pinks, which will be their new play next season.

Margaret Anglin will sail the same day on the Saronia, having an appointment to meet Charles Frohman in London for a consultation in regard to next season.

Hands Across the Sea is in rehearsal at the Castle Square for an elaborate revival.

The Puellier Veterans celebrated their one hundredth and sixteenth anniversary last week by going in a body to the Castle Square.

Mr. and Mrs. Frederick Ormonde (Gusie Gill) have returned from the West, and have been visiting her parents in Roxbury.

Margaret Dunn has closed a season with The Gay Lord Quest, and is at Winthrop for the Summer.

Harry H. Hickman, George A. Hickman, and Paul D. Hickman, of Worcester, who have been conducting a theatrical company, have filed a petition in bankruptcy, owing \$2,877.50, no assets.

Lillian Lawrence, the leading woman at the Castle Square, lost a valuable dog last week. She had closed her city house, and the animal, a prize grayhound, was being cared for in Somerville, when a microcent, whose identity is unknown to the police, poisoned it. Miss Lawrence prized the dog highly, and had refused many liberal offers from fanciers who wished to purchase it. JAY HAYDON.

PHILADELPHIA.

Five Theatres Closed, and Others to Follow—County of the Waning Season.

(Special to The Mirror.)

PHILADELPHIA, May 18.

At last the season is over and local managers, with few exceptions, will find no trouble in investing their profits. For lack of attractions the closing is earlier than in former years. The Broad, Chestnut Street, Garrick and Standard theatres and the Eleventh Street Opera House have ended their seasons.

There is a fund now being raised in this city to aid Madame Januschock, who is ill and in dire need. A benefit on account of the lateness of the season is out of the question, so a committee has been formed to solicit subscriptions. The committee comprises Colonel M. R. Muckle, No. 1722 Pine Street; L. Clark Davis, editor Public Ledger; Nixon and Zimmerman, Chestnut Street Opera House; and T. Chalmers Fulton, M.D., Sixth and Diamond streets. Joseph Jefferson has already sent his check for \$100 with a characteristic letter.

Dan Daly, after trying John Henry last week at New Haven, has been brought to the Chestnut Street Opera House for this week to whip the farce into shape for the coming New York representation. The best character in the play is a man who hasn't a word to say. The fate of John Henry is as yet very uncertain. This engagement closes the season of the Chestnut Street Opera House.

The Knickerbocker Girl, with Josephine Hall and a pretty chorus array, is in the seventh week at the Walnut Street Theatre. As the week closes all the downtown theatres will remain open here with hope of improved business.

At the Auditorium is Sunny Jim, with Al. Leach and the three Rosebuds as features. It is a light comedy with catchy music and pleased a large audience. The managers claim the play is far too attractive to allow it to go on the road next season under its present title, and offer \$100 for a new name for it. Saturday night closes the season, which has been the most profitable since the erection of this modern theatre.

Professor Kellar, magician, remains at the Park Theatre until the middle of June, as there are no bookings and the management is collecting material for the production of Miss Bob White, which will follow on a Summer schedule.

This is the final week at the National Theatre. Happy Hooligan is the piece, with Ross Snow in the title-role, supported by Maggie Weston, Ed. Begley, Whalen and Otto, Belle Darling and a large chorus. It is prettily staged and a pleasing performance.

The People's Theatre presents for week Deafening Her Honor. A Romance of Cane Hollow will be seen May 25, ending the season. Maude Fleming is a good card at the Knickerbocker.

ten Theatre and season has for the rest of the season. A Columbia bill in this week's program, with The Two Captains on May 25. Last week of the season at the Grand Opera House. The Harrison J. Wells Stock company in David Garrick, presented by the one-act play. The Wise Mr. Carr, turns the bill.

Ashley Broadbent, supported by the Stock company of the Grand Avenue Theatre, is giving a pleasing representation of The Merchant, with the star as Cass. A splendid costume was in attendance to-night and a good week's business seems assured. Robert McWade in Rip Van Winkle May 25.

The Pittsburgh Theatre Stock company appear for week in John A. Stevens drama, Will For Wit, with Louis Leon Hall and Florence Roberts in the leading roles. Private John Allen May 25.

The Bijou Theatre Stock company is giving a delightful representation of Robin Hood, with Delany Lovering added to the cast. Harry Broadbent retired on account of illness. My Friend from Hills May 25.

The Carle Radcliffe Stock company at the Columbia Theatre presents Gladie for three nights, closing the week with Camille. Arthur Mattland, Carrie Radcliffe and Ignace Martinelli are drawing cards. In Honor Bound and Child of the Regiment May 25.

The Eagles' Carnival opened to-day on the big lot, Broad and Jackson streets, for a two weeks' stay. The many features of the Gaiety-Mundely-Levitt company, and reproductions of attractions from the Buffalo Exposition will prove attractive.

Lebler and Company's all-star production of Romeo and Juliet is due at the Garrick Theatre May 22 and 23 for three performances.

Summerville, with Gertrude Alma Khan, under the direction of Henry Lodwick, of the Lyceum School of Dramatic Art, will have a single performance at the Broad Street Theatre on May 22.

Managers Miller and Kaufman, of the Grand Avenue and Forantheatres, will send on tour next season in Her Debut with elaborate scenic surroundings.

The Twelfth Annual Horse Show will be inaugurated week of May 23 at Wanshichen Heights.

S. FARMER.

ST. LOUIS.

Summer Parks and Gardens—The New World Produced—Another Opera.

(Special to The Mirror.)

St. Louis, May 18.

Music Hall was the centre of attraction in the amusement world in St. Louis last week, and it has seldom held three as large audiences as assembled there Monday, Tuesday and Wednesday evenings. The week opened with a concert by Madame Nordie, Edward de Rembe, and the Metropolitan Opera House Orchestra under the leadership of J. J. Dun. There was an immense audience present and the most enthusiastic one that probably ever entered Music Hall. Encores were demanded with such frequency that the concert did not close until 11.15 o'clock, and it is very doubtful if ever an audience left Music Hall in a better satisfied frame of mind. Arnold Shanklin, who is connected with the executive management of the World's Fair, risked a large sum of money by giving the management a guarantee, but he won out in a magnificent manner and made his first theatrical venture of this nature a pecuniary success. Tuesday and Wednesday evenings Weber and Fields' all-star company played to enormous houses, which at Music Hall means large profits, and it is no doubt satisfied these clever entertainers and managers with their first visit to St. Louis with their stock company. Music Hall is not well suited for this style of entertainment.

The local press had much to say about Lillian Russell visiting the races on Wednesday and attempting to put the "hookies" out of business; it is said she wagered \$2,500 on three races and quit \$500 loser at the end. Willie Collier accompanied Miss Russell and her daughter to the track, and is said to have made a big winning.

Willie James in The Little Princess is proving a strong attraction at the Olympic Theatre. Not in a long time—certainly not since the early days of Little Lord Fauntleroy—has a play with a child as the leading character taken such a hold upon the public. In spite of the disagreeable weather the audiences were large all last week, and there is every indication that the second week of the entertainment will be quite as successful. There will be no Wednesday matinee this week, but instead there will be a matinee Friday afternoon as well as Saturday. Amelia Bingham will follow with The Climbers.

Delmar Garden opened the season Sunday with Couturier's Band of fifty musicians as the chief attraction, although there is plenty of other entertainment for visitors. The band will give two concerts daily in the pavilion until May 31, when the opera season will open with Fanny Hill, one of the best of Weber and Field's pieces. The restaurant will be a feature at Delmar this season.

West End Heights opened Sunday, May 17, with a large company of vaudeville artists, including a number of European attractions. During the Winter many changes have been made in order to accommodate the public. The theatre has been entirely remodelled and a novel scenic effect, a trip through the earth, has been added. The West End Heights is situated on the highest point of any garden in St. Louis. No matter how warm the weather is there is always a breeze, owing to the high altitude.

Ellipse Park did a fair business last week with The Artist's Wife, in spite of the disagreeable weather. Ellipse has a good pavilion and is about as comfortable a place to spend a rainy evening as there is to be found in town. This week the attraction will be The Twin Brothers.

Manion's Park, the busy South St. Louis Summer garden, opened its season Sunday, May 17, with a matinee performance. By the addition of fourteen acres of adjoining property the park has been greatly enlarged and now equals in size any of the St. Louis Summer resorts. New pavilions, a cafe and restaurant have been erected during the Winter and Spring, and many extensive improvements of a permanent character have also been made. Having Ned's Gypsy Camp of twenty people, who come direct from Denver, and whose little city of tents covers two acres of ground, will be a feature. A new mammoth electric merry-go-round has been installed, while Professor Flaton's picture novelty parlors and many other free attractions occupy the balance of the new addition. In the theatre high-class vaudeville will be offered. The first week's bill includes Ellsworth and Burl. Lew Neils, Cooke and Clinton, Baby Land, Hamlet and Vack, and Emersland.

Selections from Homer Moore's new opera, The New World, were sung at the Odeon recital hall this evening. The opera consists of a prologue and four acts, dealing with the attempts of Columbus to secure aid to make his search for India, of his trip across the Atlantic and the discovery of America. A miraculous dagger-crown, supposed to have been made of a nail of the true cross, is an important feature, as it is supposed to bless the one who owns it rightfully, but curse him who possesses it wrongfully. The action takes place in Spain and the island of San Salvador in the years 1492 and 1500. Those who took part were Blanch Haberman, Fred Striblin, Margaret Townsend, Catherine Wishart, Ruby Baird, Julia Bruer, Mabel Case, Jonnie Coffman, Radie Griffin, Katharine Husbands, Mary Pearson, Irene Reynolds, Thomas Barnes, George C. Carrie, J. L. Connors, C. J. Curby, George A. Doherty, William A. Goldberg, John Guyer, W. C. Goyer, C. B. Hardin, J. E. Hanneberg, Edmund Krug, John Menown, A. L. Pellaton, Jesse Rothchild, Lillian Barber, Essie Steiner, Florence Tanner, Robert M. Smith, James G. Stanley, and F. H. Swift.

Hiram W. Hays, dramatic critic of the Post-Dispatch, has just returned from New York, where he arranged for the production of a comic opera written by him and Professor Charles Wood. When the production of these two St. Louisians was rehearsed the theatrical repre-

sentations will be continued the "best music ever heard on Broadway." The audience was said to have made a substantial hit, and a more dramatic or artistic presentation locally of this standard work is not remembered for years. The company carefully selected gave to Sheridan's comedy a life, vitality and atmosphere that spread beyond the footlights on the opening night, and caused a large business on the week. To-night Bertha Gailand makes her appearance in the trying role of Juliet, and a more convincing Verona heroine has rarely been seen, and success again marks her efforts. The mounting of the play of Romeo and Juliet, coming as it does in direct competition with a special production, is a series of beautiful stage pictures. Manager Joseph E. Luchetti giving carte blanche to the scenic artist and the costumer. The cast is a strong one. John Blair across strongly as one of the best of Balamon. The Mercutio of Fubler Mellich, the Friar Laurence of Frank Roberts, the Tybalt of Geoffrey Stiles, the Peter of Robert V. Ferguson, the Paris of William Klitrode, the Benvenuto of Arthur Buchanan, the Capulet of William H. Post, the Apothecary of Percy Leach, the Lady Capulet of Margaret Bourne, and the Nurse of Kate Dennis Wilson are all excellent. The auxiliaries were intelligently presented by the students of the W. H. Post Columbia School. Blacketh is in charge.

WASHINGTON.

The Stock Companies. A Little Outcast Scores—Summer Seasoning.

(Special to The Mirror.)

WASHINGTON, May 18.

Bertha Gailand's engagement, inaugurated so successfully during the past week with The School for Scandal, is a substantial hit, and a more dramatic or artistic presentation locally of this standard work is not remembered for years. The company carefully selected gave to Sheridan's comedy a life, vitality and atmosphere that spread beyond the footlights on the opening night, and caused a large business on the week. To-night Bertha Gailand makes her appearance in the trying role of Juliet, and a more convincing Verona heroine has rarely been seen, and success again marks her efforts. The mounting of the play of Romeo and Juliet, coming as it does in direct competition with a special production, is a series of beautiful stage pictures. Manager Joseph E. Luchetti giving carte blanche to the scenic artist and the costumer. The cast is a strong one. John Blair across strongly as one of the best of Balamon. The Mercutio of Fubler Mellich, the Friar Laurence of Frank Roberts, the Tybalt of Geoffrey Stiles, the Peter of Robert V. Ferguson, the Paris of William Klitrode, the Benvenuto of Arthur Buchanan, the Capulet of William H. Post, the Apothecary of Percy Leach, the Lady Capulet of Margaret Bourne, and the Nurse of Kate Dennis Wilson are all excellent. The auxiliaries were intelligently presented by the students of the W. H. Post Columbia School. Blacketh is in charge.

The National Theatre closed its regular season Saturday night with Amelia Bingham in her attractive play, The Frisky Mrs. Johnson, which was a notable success with Washington theatre-goers during the week. Next to the star, Wilton Lackaye controlled the attention. Next Wednesday night the Liebler and Company's Romeo and Juliet production will be accorded a viewing with Kyrle Bellier and Eleanor Robson in the leading roles. The high priced seats have been placed at the \$2 limit instead of \$2.50 as I announced in my last advice. Locals will keep the house open during the week, the most important of these being the musical concert next Friday night by Lolla Lebermann, who will present thirty-two of her pupils at sixteen pianos accompanied by the Marine Band, covering the works of the best masters. The house has been sold outright for a month.

For the fifth week of the present successful season of the Berger Stock company at the Lafayette Opera House. The Charity Ball is the offering, and the audience at the commencement is a notable one. The opening performance of the week is a benefit for the National Homeopathic Hospital. The play was given a most enjoyable interpretation, and this artistic stock organization again loaded itself with honors. The cast was as follows: John Van Buren, Eugene Ormonde; Dick Van Buren, John T. Sullivan; Alec Robinson, Charles Wynette; Judge Knox, William H. Tooker; Bertha John, Daly Murphy; Mr. Cruger, Myron Leflingwell, Jr.; Mr. Creighton, George C. Pearce; Mr. Paxton, Mr. Kelly; Jasper, Joseph O'Connor; Ann Cruger, Selma Johnson; Phyllis Lee, Jane Moore; Florence de Foyler, Gertrude Berkley; Bea Van Buren, Suette Jackson, and Sophie, Edna Pearce. A Celebrated Case is in rehearsal.

A Little Outcast, headed by the talented little comedienne, Anne Blanche, has an excellent opening at the Academy of Music, where the play is a go. Franchitta Roberts, Thomas Lingman, Walter Campbell, Thomas Holer, Walter Harman, Elvira Troncy, Irene Moore, Florence Cecil, and Little Naomi are strong in support. A more than clever newshoppers' quintette is a feature of the performance. A Ruined Life will follow.

At popular Chase's comic opera presented in a \$2 frame is a great success, and the 50 and 25 cent buyers are getting great returns for their investment. Chase's policy is nothing but the best, for the established standard price noted at this house from its opening has never been raised notwithstanding the increased expense. The Highwayman is the excellent rendition to-night, and the cast is a notably fine one, and includes William H. West as Foxy Quiller, George Tallman as Dick Fitzgerald, John Mayson as Toby Wrinkle, John R. Dewey as Sir Godfrey Beverley, Osborne Clouston as Captain Rodney, Gerald E. Brophy as Lord Killbuck, William Stevens as Sir John Hawkhurst, E. Neil Albertson as Lieutenant Lovelace, Laura Millard as Lady Constance, Olive Thorne as Lady Pamela, and Margaret Robertson as Doll Primrose. Next week, Wang, with Norma Kopp and a new set of principals.

At Kernan's Lyceum Theatre Rose Sydel's London Belles is the current attraction, to be followed by The City Sports. At the conclusion of the regular season at this house, which will extend into June Manager Kernan has announced his intention to enter into the field of Summer entertainments to continue for an indefinite period, commencing June 10, when will be installed in the house a high-class vaudeville and burlesque stock company under the direction of John A. Grier.

R. G. Crerian, who controls a half interest with Frederick G. Bergen in The Sign of the Cross, has acquired the sole American rights to The Worst Woman in London. Mr. Crerian and Harry Childs, his stage-manager, have called for London to see the Adelphi production.

JOHN T. WARDE.

BALTIMORE.

The week's Offerings—County of the Monumental City.

(Special to The Mirror.)

BALTIMORE, May 18.

The George Fawcett company presented Rip Van Winkle at Ford's Grand Opera House to-night before a large audience. The company gave an excellent interpretation of the play, and it was produced with an attention to detail of scenery and costuming which was exceedingly creditable. Next week, Uncle Tom's Cabin.

A Ruined Life is holding the stage of the Holiday Street Theatre. It is presented by a competent company and is very well put on. At the close of the week it will give place to A Little Outcast.

The Oriental Burlesques hold forth at Kernan's Monumental Theatre. An up-to-date vaudeville bill is presented. Notwithstanding the warm weather the audience was a large one. Next week, Wine, Woman and Song.

Barnum and Bailey's Circus gave performances for three days last week to audiences which tested the capacity of their huge tents. Baltimore is regarded as a good circus town, but I think on this occasion it surpassed its records in the way of attendance.

The "Pop" concerts at Music Hall by Victor Herbert's Orchestra have been successful. This evening marks the beginning of their second week. The attendance has been satisfactory and the programmes have been much enjoyed.

Mrs. Ellen Martin, who is so well and favorably known to the members of the profession, has been seriously ill for several weeks at her home on North Howard Street. She is now convalescing, however, and the prospects are that she will be out in a week or two.

Peggy, a three-act comedy, was presented at the Academy of Music on May 13, under the direction of Oliver C. Engfeld.

Jacob P. Adler, the tragedian, appeared as Shylock in The Merchant of Venice at the Academy of Music on Friday and Saturday nights. The performances were well attended. Mr. Ad

naer, and will include the principal cities of the United States, Cuba and Mexico. At the end of next season he and his entire company will visit Australia. Mr. Herrmann and his wife, Marie Herrmann, will sail for Europe on June 4 on *La Sincire*. They will spend seven weeks at their beautiful home, the "Villa Enchanteresse," at Neully, on the Seine, near Paris, and will return in August to prepare for next season.

BRANDS, Richmond, Va.: *The Lady Slavey* was presented in New York for the first time at the Casino on Feb. 8, 1864, with the following cast:

Roberts, Charles; Aubrey, William; Rudymon, Sykes; Dan Daly; Vincent, Evelyn; Charles Dickson; Major Tolliver, Henry Norman; Lord Leverender, Richard Carl; May, Diabshinkel, Charles Kirks; Artimus, Phelps; Nicholas, Burnham; Krakowichsky, Tolman; Baldwin, Phyllis; Virginia Ealy; Flo Howe; Mary, Marie Dremmer; Destricta, Linda da Costa; Susan, Della Stacy; Grace, Jessie Carlisle; Margorie, Mabel Wallace; Howe, Harriet Snipe; Nabette, Madeline; Madeline, Sylvia Hoyt; Bettina, Laura; Thelma, Silvestre; Mabel Potter; Dolietta, Helen; Harborough, Rosetta; Isabel Hadam; Bessie, Florence Farrington; Popette, Jessie Sella; Fanette, Emma Levey; Naunette, Gene Unko; Nanette, Dora Griffith; Marretta, Mamie Moore; Isotta, Ida Mortland; Lollietta, Destricta Crane.

THE USHER



No man was more universally or more deservedly beloved by all that knew him than W. T. Hall, the news of whose death on Saturday came suddenly and unexpectedly. Besides the remarkably keen sense of humor for which he was celebrated he possessed the personal qualities of gentleness, amiability, good-fellowship and sociability.

During the many years that he wrote dramatic criticisms and comment on stage matters he never wounded or affronted the hundreds whose work he was called upon to review. If he erred it was on the side of leniency, for his sympathies were so broad and his love for the theatre and its people was so intense that his judgments were indulgent. He never lost the relish for everything and everybody pertaining to the stage that developed in his boyhood. He made it a point to look only upon the brighter side of professional life. I think it can be said of him without qualification that he did not leave an enemy in the world when he passed away.

The Forty Club—that unique dining organization whose hospitality scores of leading members of the profession have enjoyed—was an important factor in giving scope for Mr. Hall's rare social gifts. He was elected its president fourteen years ago, and he filled the post continuously to the time of his death.

The Club comprises a group of Chicago's brightest men in various walks of life, and once a month they dine at the Wellington, and decent bohemianism finds its happiest expression.

Mr. Hall presided at these gatherings in an original and charming fashion, and under his leadership pure fun and scintillating wit prevailed. It was a matter of pride to him that from its beginning the Club never listened to an "off-color" story or allusion—a record that eloquently illustrates the character of the president and the membership.

Mr. Hall was a slave to duty. When he became a police and civil magistrate several years ago he withdrew from journalism altogether except for his connection with THE DRAMATIC MIRROR, and devoted his time entirely to the two courts over which he presided. He was a conscientious judge, but it was natural that he should temper justice with mercy. He overworked, and there is no doubt that it was due to the drain upon his vitality that his system was ripe to receive the germs of the deadly disease that ran its course so quickly. It was not until a few weeks ago that he would admit that he required rest and treatment. He was ordered to Colorado peremptorily; but it was too late. The malady had progressed too far, and death came almost without warning.

The dramatic profession owes a large debt of gratitude to "Biff" Hall. His loyalty never failed and his fun and good cheer made the world that knew him better.

Roderic C. Penfield, until recently dramatic editor of the Mail and Express, has resigned that post in order to become the business manager of the Illustrated Sporting News. The new publication begins well.

Alexander the Great, the subject of the new play by Victor Mapes that Mr. Hackett will make his next season's production, is an historical character that has figured very little in the annals of the theatre. I think that Edmund Kean once appeared in an ephemeral drama in which he acted the part of the great conqueror.

I understand that the dramatist has chosen that period of Alexander's career which covered the subjugation of Persia. If this is true, he has selected the most romantic, dramatic and stirring phase of Alexander's achievements.

The production will be a very ambitious one, involving scenic pictures of great amplitude and beauty, and introducing several hundreds of persons during the performance. A battle scene is to be shown which it is expected will dwarf all previous attempts to picture a conflict of armies.

Leon Wachner, of Milwaukee, is in the city for a few days before sailing for his annual visit to Germany. Mr. Wachner's season at the Pabst Theatre has been very successful, the German company having enjoyed prosperity, and the independent companies that appeared there from time to time having played to remarkably large receipts. Next season, besides the German stock company, Mr.

Wachner will play a score of first-class independent organizations at the Pabst.

W. R. Watt, the principal of the Graham Grammar School of Chicago, has been making himself ridiculous by assailing the plays of Shakespeare, and urging that they be kept out of the hands of the students in the schools. Listen to Watt: "I believe Shakespeare is much overrated. His wit is of a slim order. He is a cheap punster, and I hate punsters. His jokes are of a shady character, and many of them are not fit for young people to read. The language of Shakespeare is behind the times, and often is not suitable because of the morals set forth. Students are misled and injured by the bad spelling, bad grammar and bad morals set forth in the books."

The Philadelphia North American gives this instance of the proverbial generosity of the Theatrical Trust: "When the light of the musical comedy, The Jewel of Asia, went suddenly out at the Broad the other night without any official notification to that effect, instead of closing the theatre, as it unquestionably had a right to do, it is said that the management was willing that the company keep on playing it on what is known as the 'commonwealth' plan. This means that after rent and other necessary expenses are paid, the members of the troupe should share in the receipts according to their cast prominence. How was this liberal proposition received? It was refused. And yet it is quite clear that the 'commonwealth' system is nothing more than the 'syndicate' plan slightly altered. Of course the management would run the least risk of loss and be surest of their share, but that fact does not deprive them of the credit that the offer was made."

Capt. William F. Norton, of Louisville, died at Coronado, Cal., last Friday. Captain Norton was one of Louisville's most interesting personalities. He was a member of an old Kentucky family and inherited great wealth. He had a fondness for the theatre, and he adopted for his theatrical business the name of Daniel Quilp.

About fifteen years ago he bought a large plot of ground and built the Auditorium, which was dedicated in 1889 by Booth and Barrett. His purpose in erecting the Auditorium was not to make money but to give Louisville a fine playhouse of large capacity. It is said that in his will the Auditorium is bequeathed to the Players' Club, Captain Norton having great admiration for its founder, Edwin Booth.

Captain Norton's eccentricities were frequently public spirited, although it was a joke with him to refer to Louisville as "Deadtown," "Deadville," "The Graveyard" and "Our Beloved and Defunct City." A year ago he provided himself with a policeman's uniform and posted a notice in his office to the effect that people with troubles would be received every Friday morning until noon, and regularly thereafter Captain Norton, with his uniform and club, sat in his office and received callers and listened to their hard luck tales.

He was a man of warm heart and unbounded generosity, in spite of his peculiarities. His public-spirited liberality has been of assistance in the development of Louisville.

THE ROPE BROKE.

During the second act of the performance of Defending Her Honor given at the Novelty Theatre, Brooklyn, on the evening of May 7, Charles L. Newton and Master John Gough, of the company, sustained severe though not serious injuries. The business of the piece demands that they lower themselves from a height of 18 feet by means of a rope. On this occasion, however, the support broke and they fell to the stage. Both sustained severe bruises and contusions, but no injuries severe enough to force them to retire from the performance, which was continued after a brief delay.

NEW THEATRE FOR BROOKLYN.

Stair and Havlin are to build a new theatre in Brooklyn nearly opposite the Orpheum on Fulton Street. The theatre will be very much on the style of the Majestic Theatre in New York and will be called the Majestic. It will have a frontage of 40 feet on Fulton Street and will extend back in an "L" shape to Ashland Place. The architects are J. B. McElfrick and Son. Work is being pushed as rapidly as possible and the house will probably open about October or November next.

AMERICAN AND COLUMBIA SOLD.

Albert Wels, for a number of years the partner of Henry Greenwall in the enterprises of the Greenwall Theatrical Circuit and particularly in the American and Columbia Theatres, has bought out his partner's interests in the latter houses. Mr. Greenwall will retain his interests in his Texas houses and in the Greenwall circuit, and Mr. Wels will manage the New York and Brooklyn theatres.

FERENCEZY OPERA COMPANY CLOSES.

The season of the Ferenzy Opera company at the Irving Place Theatre closed last Wednesday evening, the final bill being Johann Strauss' operetta, Die Fledermaus. The delightful little work was capably sung and the prima donna, Mia Werber, as Adele, added another to her list of successes in America. The audience completely filled the house and was most generous in the matter of applause. The company sailed for Germany on Thursday.

STOLE MUSIC PLATES WORTH \$6,000.

Ernest Sach, of Camden, N. J., was arrested Sunday at Jersey City charged with stealing from a Philadelphia music firm music plates valued at \$6,000, which he took, a few at a time, from the publishers' place of business, entering by means of a duplicate key. The total weight of the plates was 5,500 pounds, and it is presumed that since Sach disposed of them at junk shops, he realized about \$1,100.

JOHN HENRY PRODUCED.

The new farce-comedy, John Henry, in which Dan Daly is being starred, had its initial production on any stage at the Hyperion Theatre, New Haven, Conn., last Thursday night, May 14. The farce is a dramatization of the book of that title and is in three acts. It is said to have met with favor.

WILLIAM T. HALL DEAD.

Judge William T. Hall, who was very widely known among members of the theatrical, legal and newspaper professions as "Biff" Hall, and who was for nearly ten years the Chicago correspondent of THE DRAMATIC MIRROR, died at Colorado Springs, Col., on May 16, of hasty consumption.

The news came as a great shock to his many friends, since up to a few months ago he appeared to be in the very best of health. The first intimation of his malady was a rapid loss of flesh, and at the solicitation of his friends he went to Ann Arbor, Mich., for a short rest. Upon his return to Chicago his physician diagnosed his disease as consumption and ordered him to the West. In the last week of April, up to which time his delightful letters to THE MIRROR were continued, he went to Colorado Springs, fully expecting that a few months spent in the climate of that region would restore him to health. But after arriving there he rapidly grew worse until his death. The remains have been taken to Chicago, and it is planned that the funeral there shall be under the auspices of the Forty Club, of which Mr. Hall was long the beloved President.

Although Mr. Hall was by profession a lawyer, he devoted a good part of his time to newspaper work, and he was perhaps more widely known among theatrical folk than any other man in America not a member of the profession. As police justice in Chicago he held for many years a most exacting position and was very highly respected by the members of the bar. As a writer he was versatile, though his work in that direction that made him famous was of a light and humorous character. He was noted as an after-dinner speaker, and was a member of a number of prominent clubs in Chicago and in New York. His chief characteristic was his genial, enthusiastic manner. This won him many friends and his staunch and unwavering loyalty made those friendships permanent.

Mr. Hall was born in Chicago, at the home of his grandfather, at the corner of La Salle and Madison streets, on Nov. 9, 1858. His grandfather was the late Dr. James A. Hall, a prominent physician and a member of the Board of Aldermen. His father held a position of importance with the firm of Barrett, King and Company, and his mother was a noted figure in the social life of the city. Mr. Hall received his early education in the public schools of Chicago. From them he went to the Michigan State University at Ann Arbor. From the law department of that institution he was graduated in 1879. While a schoolboy he became interested in journalism, and in the early seventies he was the owner, editor and printer of a juvenile paper called The Western Amateur. He became a member of the National Amateur Press Association, and in 1878, while he was at Ann Arbor, he was elected President of that organization.

Directly after receiving his degree at college Mr. Hall returned to Chicago and became a member of the local staff of the Tribune. For many months he did police court work and then he drifted into dramatic criticism. He remained with the Tribune for five years. He then sought to desert the newspaper business and became a clerk in the freight department of the Chicago, Burlington and Quincy Railroad. Three years of that work, however, satisfied him and he accepted a position as editorial paragrapher and dramatic critic of the Chicago Herald. In that paper he began his series of papers on "The Turnover Club," and these brought him fame in Chicago and throughout the country. When the Chicago Evening Post was created Mr. Hall became its dramatic critic and also one of its principal editorial writers. In that paper he wrote a breezy column headed "Postscripts." From the Post he went to the old Chicago Times in a similar capacity, and his work there ended his newspaper career, except for occasional work and his regular association with THE MIRROR. It was while in the newspaper business, by the way, that Mr. Hall got the nickname of "Biff." He was an enthusiastic lover of baseball, and it was his custom to shout "BIF" whenever an extraordinary good hit was made. In consequence his fellows dubbed him "BIF," and afterward he came to use the name as a nom de plume.

In 1895 Mr. Hall was appointed Police Magistrate and he occupied that position in Chicago up to the time of his illness. For five years he was at the Husted and Thirty-fifth Street Station, and from there was transferred to the Burlington Street Court. Many players have sat with him on the bench as his guests and have watched with wonderment the rapidity and discernment with which he administered justice.

During all the years of his service in the courts Mr. Hall continued to contribute regularly to various newspapers. He found time besides to take an active part in the affairs of the many clubs to which he belonged. He organized the Forty Club and through all the years of its existence he was the president and presided at its every meeting. He was a member of the Lamb's Club in New York, where always he was happily welcomed; he was a charter member of the Press Club of Chicago, and he was a member of the Sons of the American Revolution, the Hamilton Club, of Chicago, and the Sigma Phi Fraternity.

In 1893 Mr. Hall was married to Adele Sommers, of Evanston, Ill. His family and the family of Miss Sommers had been closely associated through several generations. Mr. and Mrs. Hall had three children, two daughters and a son, all of whom survive their father. Mrs. Hall and one of the daughters were with Mr. Hall at the time of his death.

The funeral services, as has been said, will probably be conducted by the Forty Club at Rose Hill Chapel to-day (Tuesday), and it is planned that the burial shall be made in the Free Club plot in Mount Olivet Cemetery, Chicago.

A BLUE-GRASS CAVALIER.

Mrs. Gertrude Andrews' new play, A Blue Grass Cavalier, will have its first production at Payton's Lee Avenue Theatre, Brooklyn, week of May 25. It is a Kentucky play and unfolds a love story against a political background. Mrs. Ella Reed Payton will play the heroine, Betty Bruce. Besides the regular Lee Avenue stock company Irving Williams and John Bankson have been engaged for this production. The hero is the editor of a small daily paper, and one act shows the printing office during the rush of a political special. The third act makes a sentimental contrast in a lawn with moonlight effect. Mrs. Andrews has tried to develop the thought which she puts into words for her heroine. Women wear in a man that chivalry which proves, not paradox, itself.

LAWRENCE HANLEY'S PROSPECTS.

The well-known Shakespearean actor, Lawrence Hanley, after a siege of illness in California for over a year, has quite recovered and is now in St. Louis, preparing for his opening of the summer season at Koerner's Garden. Mr. Hanley has a two-years' contract with Manager H. E. Rice, who will send him on tour after the summer season, playing the principal cities in the South in a Shakespearean repertoire and one or two new plays. Mr. Hanley's popularity in St. Louis is notable, and during the World's Fair season he undoubtedly will make many new friends. He has surrounded himself with a strong company, and new productions of well known plays will be made and new plays produced.

MRS. STRAUSS OWNS OPERAS.

The long legal battle between Mrs. Adele Strauss, widow of the late Johann Strauss, and Heinrich Conrad ended last week, when Judge Lacombe, with the consent of counsel, entered a decree by which Mrs. Strauss is declared the owner of the operas and of all rights of production.

"HITS THE CAUSE."

of Headache, Colds, Stomach upsets and prevents serious ailment. Such is the invariable action of "Orangeine" powder.

PERSONAL.



Photo by Leo Bros.

DODGE.—Sanford Dodge, whose portrait appears above, is an actor who has won an enviable reputation for his work in the characters of the Shakespeare and classic dramas, to which he devotes his efforts. During this season Mr. Dodge has played in The Gladiator through the West to notable success. Next Fall he will be seen in Hamlet, Francesca da Rimini, and The Honeymoon. In addition to the company with which he himself appears he will also put on the road three other companies which will present Romeo and Juliet, The Lady of Lyons and The Merchant of Venice. Mr. Dodge will close his season on July 4.

ADAMS.—Maude Adams is camping out in Egypt.

BARRYMORE.—Ethel Barrymore is the guest of the Duchess of Sutherland in London.

ALLEN.—The friends of Whiting Allen have missed him from his usual haunts since the recent days of the Barnum-Bailey show at Madison Square Garden. Allen writes from Liverpool, England, that he is engaged with Buffalo Bill's Wild West, his duty being the diplomatic introduction of local corporate authorities to the entertainment. Mr. Allen says the season abroad has been very successful thus far.

CALVE.—Emma Calvé, who has been singing in The Damnation of Faust at the Théâtre Sarah Bernhardt, Paris, was accidentally poisoned on May 14 by taking an overdose of aceton. Prompt attendance saved her life, but she was for several days unable to sing.

KOCIAN.—Juroslav Kocian has canceled his European tour and will return to America on the Deutschland, bringing with him W. C. Clopton's violin, which he is said to have taken without the owner's consent upon his recent departure for Europe.

IBSEN.—Advices from Copenhagen state that Henrik Ibsen is seriously ill and that the doctors hold but slight hopes of his recovery.

THOMAS.—Augustus Thomas on Saturday sailed for Europe. He will remain abroad three months.

LESSING.—Madge Lessing, who has been prominent in the last two London Drury Lane pantomimes, will next season return to America, having signed contracts for a season of thirty-five weeks with Francis Wilson.

HAWTREY.—Charles Hawtreys will sail for London on May 20, and will return to America in the Fall. His season in A Message From Mars closed Saturday night.

ELLIOTT.—Maxine Elliott was a passenger on the Teutonic, which on Wednesday sailed for Liverpool. Zelle de Luman also sailed on the same steamer.

BAILEY.—James A. Bailey, of the Barnum and Bailey Circus, has purchased the Sweeney Country Club grounds at Corcoran Manor, Mount Vernon, N. Y. The property consists of twenty-eight acres of land, and is said to have cost between \$150,000 and \$175,000. Mr. Bailey will not take possession until November 1, when the Club's lease on the property expires. He will tear down the present club house.

ANGLIN.—Margaret Anglin, according to latest reports, will not remain with the Empire Theatre Stock company next season but will spend the year abroad. Her reasons for leaving are said to be caused by an aversion to her present part in The Unforeseen, which she would have to play next season, and because of the fact that of late the company has been obliged to play a series of one-night stands on the road.

LANGTRY.—Lily Langtry sailed for England on Wednesday on the Philadelphia. Before her departure she stated that this had been her most prosperous American season. She will next season return with two new plays.

EARL.—Harry Earl, who at various times has served THE MIRROR as a correspondent at Chicago, has become business manager of Pain's fireworks productions, Last Days of Pompeii and Ancient Rome.

NETHERSOLE.—It is said that Olga Nethersole is to receive £200 per week from Boehm Tree for playing in The Gordian Knot.

Casino—The Runaways.

[illegible]

Dorothy Barr, who diverted the dramatic stage to play songs, exhibited a number of superlatives. Her singing voice was not pleasing, but she acted with considerable grace and animation. Amelia Stone sang charmingly, Helen Lou played Dorothy Maynard in a most attractive fashion, and the Hengler Sisters danced with their customary grace. The others in the cast did little more than display the costumes that cost \$75,000.

A dramatic experiment of uncommon interest was made last Tuesday afternoon at the Manhattan Theatre in the presentation by Edna Leslie and Jefferson Winter, of The Taming of the Shrew—called upon this occasion, Katherine and Petruchio. Both of the young players have had, for their years, long experience in the better companies, and the experiment at the Manhattan was the more successful, from the ambition to advance themselves in the profession and to establish themselves more firmly in public favor. These ends they accomplished splendidly, since the performance was artistically a success, and they brought the two chief players into considerable prominence. Both of the town's best class of theatrogoers. The audience was very large, and included a large number of prominent players, managers, artists and literary men and women. This audience viewed the performance with friendly yet critical eyes, and while there was no such thing as a free lunch, none of the outbursts were unwarranted or ill-timed. The performance was dignified

Netronella—Defending Her Honor.

Third Avenue - A Working Girl's Wrong
Melodrama in four acts by Hal Reid.
Produced May 18.

Melodrama in four acts by Hal Reid.
Produced May 18.

Little ... Ruth Finn
Hal Reid's latest melodrama, "A Working Girl
Wronged," had its first production on any stage
at the Third Avenue Theatre yesterday af-
noon before a good sized audience. It proves
to be a play that allowed of great scope in
melodramatic field, and barring the usual his-
tory of a first production, it has a tendency to
ennui, it gave the audience a tendency to
theatricality of such a nature. Briefly it
tells the story of an unprotected girl who is
seduced by her employer, and who endeavors
wrong her as he has done with other girls
his power. Finding that this girl, Mamie
Lawrence, refuses to become his mistress, he
endeavors to win her by foul means. He employs a hench-
man about the factory, known as Thomas
Bates, to place some money in the girl's jacket,
and then before all he accuses her of stealing it
from him. Jack Wharton, the foreman of a chair
factory charged by, who is in love with Mamie, is
induced to see her, and knocks down Wharton, the emp-
loyer. Mamie Lawrence, another victim of Wharton,
informs Mamie of the kind of man Wharton
is, and then demands justice for herself and
for Wharton. He, however, refuses, and
deceys her to a lonely bridge at night and
at the aid of Bates, stabs her. Fallon comes
along, at the cries for help from Wharton, and
beside the fallen girl and picks up the money
bag. Wharton, on seeing this, accuses him of
the deed. He is arrested, tried and convicted,
and at the last moment justice is meted out by
the Governor of the State.

Fifth Avenue—Who Is Brown?

The acting was in every way superior to the previous production. The production was a lush butter in a delightfully dry, humorous way and nearly all the laughs were raised by his efforts. Florence Field as Mrs. Tempus did her best, and showed some handsome points. Joe Vincent, always reliable, managed to extract some fun from a queer character part, and was a very good deal of fun in a few of the scenes. John Westley and Paul McAllister as the conspirators worked hard and earnestly. S. Allen was good as the real Brown, and helped to make the second act slightly interesting. Lorna Elliott as Mrs. Fuller and Margaret Kirtland as a woman who was a strong character, made their parts as interesting as the other parts.

New Star—A Desperate Chance.

West End - All on Account of Eliza.

Fifty-Eighth Street The Lillingtons.

At Other Playhouses.

FOURTEENTH STREET.—The Four Cohans play prosperously in Running For Office.

HERALD SQUARE.—Grace George begins the week of her run in Pretty Peggy.

Merzelita Esmonde has been resting at Atlantic City since closing with Sporting Life three weeks ago. Miss Esmonde returned to the city last week.

Week Ending May 23.

WEST END—The Heart of Maryland.
WINDSOR—The Hebrew Drama.

THE LONDON STAGE.

General Gossip of Theatre Persons and Happenings.

(Special Correspondence of The Mirror.)

LONDON, May 8.

This week began in a mass of jubilation and jewelry all about the starting of the Grand Opera of the West End at the Covent Garden Theatre on Tuesday night. The King, that moment back from Paris, hurried himself into his royal yellow-tail and dashed off to the theatre. The whole household of royalties and of titled folk made a glorious spectacle and caused one to wonder whether there really were any poor struggling, down-trodden and, alas! even destitute, belated and molars in this mighty realm, or whether one had only dreamt of such. All the week the same rush of more or less noble folk has continued not only at "the Garden," as it is called for short, but also to a certain suburban theatre, if you please, the Coronet, Kensington Hill, where a portion of the Covent Garden Syndicate started sub-manager Saunders in a season of French opera. The Coronet production was Veronique, a bright and engaging work written by Chloé Van Lee and Georges Dorel, and set to music by that excellent composer, Chloé Van Lee. A while ago married the handsome comely, Hope Temple, a sister to James Davis, formerly Owen Hall, Heriot of A. Gaiety Girl, The Gaiety, The Medal and the Maid, of course. The title-role in Veronique was splendidly acted and sung by Mlle. Mariette Sully, who has even since Tuesday become a great London favorite.

Now for the drama. This has been represented as far as new productions go by George P. Hancock's comedy-drama, The Little Countess, at the Avenue, which is an American-made melodrama called A Hidden Crime at the Surrey. The Little Countess is happily a livelier kind of play than George, the son of Sir Squire and Lady Hancock, is wont to vouchsafe unto us. If not exactly a perfect play (and perfect plays are, alas! scarce), yet it is interesting and deserves to bring back some amount of good luck to the Avenue, which has again been luckless since A Message from Mabel had its long run there.

The story of The Little Countess deals, like so many plays nowadays, with a pet with a past. This pet is Sadie, an ex-comic opera star who has fascinated and married the Earl of Budleigh without properly confessing her previous amour with one Scarlett, an old chum of the Earl's. Of course trouble ensues in due course, and much anguish, to say nothing of scandal, is negotiated before the tangle is straightened out.

A second plot, as it were, is provided by a series of comic situations between Sadie's former flame Scarlett and her husband's married sister, Hermione, and altogether most of the dramatic persons are a nice lot, as indeed most of our society folk are. The dainty Annie Hughes, who is about to visit America, acts admirably as Sadie, and so do Ben Webster as the Earl, Fred Kerr as Scarlett, R. H. Kelly (Nina Boucicault's husband) as a valet, Joan Burnett (Jeanie "Jo" Lee's daughter) as Sadie's sister, and Miss Ainslie, and your essential and dainty citizeness, Suzanne Sheldon, as Hermione.

A Hidden Crime, by John P. Lockney, was produced by Clarence Brune, of your States, and played by the company by which his last week's American production, Over Niagara Falls, was acted at the Grand, Islington, last week.

I regret to have to announce the death from heart disease of that popular and most pleasant player, F. H. Macmillan, so long of Mary Anderson's company. F. H. Macmillan, who was a lovable fellow, was only fifty-four.

A cablegram to hand from your side a day or two ago announced that Lewis Waller had secured a seven years' lease from Mrs. Langtry, who, I learn, years to stay in your States and go a racing. I learn, however, from Waller, who continues to do enormous business with Monsieur Beauchamp at the Comedy, that he has settled as to the Imperial lease. By the way, Ellen Terry withdraws that wild ibenic tragedy The Vikings from the Imperial at once and will put on Much Ado About Nothing on the 19th, with her sweet self as Beatrice, Oscar Ashe as Benedick and Norman Forbes as Dogberry.

That remarkable human doll exhibit known as the Moto Girl made a highly successful debut at the Palace Theatre, where your citizen, George Fuller Golden, is just now proving himself to be one of the funniest of all comedians around town. The merry Marie George is scoring heavily at the Palace. The droll R. G. Knowles finishes his London variety engagements presently.

Marie Tempest has just decided to withdraw The Marriage of Kitty from its new home, the Criterion, on the 23d and will on the following day revive Caste, with herself as Polly Eccles and Gilbert Hare in Father John's original part. Gandtiter Gerridge. After a week of Caste, Marie will start a short provincial tour prior to revisiting your hospitable nation.

To-night we are to see two important new productions—namely, The Exile, by Lloyd Osbourne, and Austin Strong at the Royalty with the popular Martin Harvey as Napoleon I—and The School Girl at the Prince of Wales, with Edna May and a terrific cast.

On Monday we are to have a new dramatization of Dickens and Wilkie Collins's No Thoroughfare at the Grand, Islington. On Tuesday Sir Charles Wyndham will produce at the theatre named after him a new play written by Hubert H. Herbert, and entitled Mrs. Goring's Necklace. Norman J. Norman will next Saturday produce your native made comic opera, In Dahomey, at the Shaftesbury with a cast entirely made up of "colored persons."

Look out for another big action to be brought by a well-known librettist against a certain manager for alleged pilfering of his play, and calling it another name. More of this anon.

GAWAIN.

MUSIC NOTES.

Cornelius van der Linden, managing director of the Royal Dutch opera at Amsterdam, Holland, arrived last week in New York, where he has come to study American methods and scenic ideas. Herr van der Linden possesses a complete score of Parsifal, which he will next season produce at his theatre.

The London opera season opened May 4 with Lohengrin. Madame Bolsha, the Russian prima donna, was a great success.

The third Bach festival was in session last week in the old Moravian church at Bethlehem, Pa. The famous Bach choir under J. Fred Wille, to whom these festivals are due, a large orchestra recruited principally from the Philadelphia Orchestra and New York Philharmonic, a chorus of over 100 voices, and some of the best soloists in the country participated.

Souza and his band are giving a series of concerts in Berlin to large and distinguished audiences.

The Philadelphia Orchestra has just closed its season with a deficit of \$70,000. The future of the orchestra is somewhat in doubt.

Aida was given by Theodore Drury's Opera company of colored singers at the Lexington Avenue Opera House, May 11. There was a large attendance.

Madame Selma Kronold gave a concert in Knabe Hall Thursday evening. She had the assistance of Ida Simons, Cesare Alessandrini, Carl Veth and Arthur Rosenstein.

The pupils of Angelo Carameas, pianist, gave a musical in Carnegie Lyceum Thursday evening.

The National Sangerfest will be held in Baltimore June 14-16. Hans Harthan, of Munich, will be one of the judges.

The New York State Music Association will meet at Troy June 22-23.

Walter Damrosch returned from Europe on Saturday. Beginning the first of the year he will conduct orchestral concerts in Germany, Russia and France.

The third biennial convention of the National Federation of Music Clubs convenes at Rochester Tuesday, Wednesday and Thursday.

AS YOU LIKE IT AT COLUMBIA.

In the South Field at Columbia College a performance of the forest scenes of As You Like It was given last Thursday night. The play was directed by Ben Greet, in aid of the University Settlement Kindergarten. New York had never before had an outdoor performance of the play—though it has been so presented in several of the smaller cities—and the novelty of the entertainment attracted perhaps the largest audience that has gathered to witness any theatrical performance in New York this season. Moreover, the audience represented the best social and artistic circles of the town. Even an amateur circus could not have drawn together so distinguished an array of society folk. The field presented a brilliant picture, indeed, with the great crowd of handsomely gowned women, the rows of trees hiding completely the buildings in the neighborhood, and the whole lighted by the Spring time sun. The noises of the city sounded but faintly from the distance, and there was no jarring note save an occasional howl from the college students assembled on the steps of the Columbia library building. New York seemed very far away—and the Forest of Arden seemed very near and very real.

The stage was a little hillock at the south end of the field. Upon this hillock were grand old trees and all around it were trees forming a green procumbent arch of splendid proportions. Under the trees were some mossy logs and two rustic tables—the only accessories used in the presentation. The charm of the scene—and, indeed, of the whole performance—lay in its simplicity. Of course, As You Like It was never intended for out-of-door production, any more than Pinocchio was made to be sung on the deck of an ocean liner, but assuredly one feels far nearer to Shakespeare when the lines of As You Like It are read in the open than when one is within playhouse walls. Not all the trappings of the recently opened—and closed—Elizabethan Theatre produced the same effect of aloofness from the present as did the simple presentation of the Shakespeare comedy under the Columbia trees.

Before any of the characters had appeared a male chorus, seemingly a great way off in the forest, was heard singing one of the familiar Shakespeare songs. The voices grew louder, and presently a half dozen of the retainers of the banished Duke strolled into view. With this introduction the play began with the first forest scene, and it proceeded thence in much the same fashion that obtains in a theatre at the present time. With two or three exceptions the players were members of his Everyman company, and had been associated with him in his open air productions abroad. Robert S. Pigott arranged the incidental music for the performance, and, in the character of Amiens, led the chorists in their several songs. This vocal music was, indeed, one of the most delightful features of the production.

The roles of Rosalind and Orlando to William and Audrey were played so exceedingly well that there was left no room whatever for any feeling save admiration. In the open, to be sure, there was small opportunity for fine shading of emotion or for delicate touches in the matter of elocution, but these necessary shortcomings were more than counterbalanced by the frank wholesomeness of it all. Edith Wynne Matheson, as Everyman, was great admiration, was a delightful Rosalind. Rarely has the role been played here in recent years in so attractive, so artistic, so womanly a fashion. She read her lines distinctly with obvious appreciation of them, and in manner she was most graceful. The Orlando of Robert Loraine was a fine, manly, vigorous portrayal. He was free and natural in bearing, sprightly in his acting and careful in his delivery. Mr. Greet himself played Jacques in a more jovial fashion than is customary. His was a very human Jacques, however, and he delivered his longer speeches with splendid effect. Among the other players deserving of especial praise were Frank McEntee as Adam, R. A. Field as Touchstone, Peggy Warren as William, Stanley Brown as the banished Duke, and Michael McCauley as Audrey. The audience numbered about 3,000 persons, and it is reckoned that the charity for which the performance was given will receive from it in the neighborhood of \$10,000.

THE STOCK COMPANIES.

The week of May 4 the Spooner Stock company, at the Bijou, Brooklyn, celebrated its one hundredth week in Brooklyn and its anniversary week at the Bijou Theatre. The entire house was resplendent in floral and other decorations, including a profusion of American flags. The verdant members of the company were well rewarded by their many friends, especially Edna May, who received an abundance of gifts.

During a performance of My Partner at Payton's Lee Avenue Theatre, Brooklyn, last week, an accident of a more or less serious nature occurred. Franklyn Munnell, in the role of Josiah Scraggs, stabbed W. A. Mortimer, who was playing the part of Ned Singleton. The blow was given with an old-fashioned dirk, and with much more than the requisite force which caused the weapon to enter the side of Mr. Mortimer's body, penetrating the flesh quite deeply. The curtain was rung down on the scene, and none of the audience was any the wiser. The wound did not prove serious, although it was painful.

Manager Baldwin of the Baldwin-Melville Stock company, has decided to place another stock company in Buffalo, and he has accordingly engaged William Farnum as leading man and will open shortly with David Crockett as the bill.

The Davidson Stock company, now in its second week at Paterson, N. J., will close its fourth season on May 23. The next season will open early in August.

Edmund F. Abbey on May 25 will begin a Summer engagement of fourteen weeks, with the Jessie Shirley Stock company at Spokane, Wash.

German Honor, written by Irving Brooks, and originally produced in 1899 at Milwaukee was the bill at the matinee and night, May 13, for Mr. Brooks' benefit tendered him by the Boyle Stock company at Nashville, Tenn.

William C. Holden, leading man and stage director of the Lyceum Stock company, of Brooklyn, N. Y., was again called to his home in Rochester, N. Y., last week by the illness of his aged father. Mr. Holden left the theatre just before the rise of the curtain on The Burglar, on Tuesday night, May 12, and Gus De Vere stepped in and played the part of Bill Lewis with success.

Rose Swain has been engaged to play the impetuous roles with the Summer Stock company, which will open at the Jefferson Theatre, Portland, Maine, at the close of the present season.

Elliot Dexter, formerly of the American Theatre Stock, has been specially engaged to play Bertley Cecil Royell in support of Valerie Bergere in Under Two Flags at the Columbia Theatre, Brooklyn, this week. Robert Elliott will play the Black Hawk in the same production.

The Harkins company left yesterday (Monday) for Yarmouth, N. K., and will open there on Wednesday night.

Irving Brooks, last season with the Four Co-

lums and the Boyle Stock, has been re-engaged for the Summer by Mrs. Boyle for the Grand Stock, Toronto, Canada, opening May 23.

Landing Bowen withdraws from the company at the Grand Opera House, Philadelphia, May 23, and joins the Walter S. Baldwin company at Buffalo on May 25.

AMATEUR NOTES.

The annual play of the class of 1903 of the Horace Mann School was given recently in the hall of that building. Richard Corried, the son of Heinrich Corried, appeared in a leading role of the piece, Our Boys.

The first French play by the students of the College of the City of New York was given not long ago at the Carnegie Lyceum. The French consulate was represented and the affair was attended by the faculty of the college. Jules Molinax's comedy, Les Deux Sœurs, was presented, the director of the performance being Professor Gaston A. Lefrançois, President of the Cercle Française.

The students of Vassar College gave a moonlight performance of A Midsummer Night's Dream on the evening of May 9 in the college grounds at Poughkeepsie.

A number of Americans who are living in Paris on Saturday, May 8, gave an old-fashioned black-face minstrel show at the Novent Theatre.

The Department of English Literature of Wellesley College has arranged for outdoor presentations of Everyman and Ben Jonson's pastoral play, The Sad Shepherd, to be given in the college grounds at Wellesley, Mass. on May 29.

The Lotus Comedy Club was organized on May 6 by a number of prominent amateurs of Manhattan and the Bronx. It is the purpose of the club to produce a number of first-class plays during the coming season. The officers are: Joseph P. Hittorf, President; Gustav Frieberg, Vice-President; Norman Glimmer, Secretary; Louis Parker, Treasurer, and William E. Burkhart, Stage Director. Among the members of the club are William M. Greer, Frederick Wick, G. A. Fisher, and C. A. Benedict. On June 6 the club will hold an informal social in its club rooms at Eling's Casino.

Amateurs of South Weymouth, Mass., recently presented a dramatization of Cape Cod Folks, which had been adapted by Mrs. Nellie Ford, of that city.

Broken Fetters, a five-act drama, by Charles Townsend, was presented in St. Joachim's Hall on the evening of May 12 by an amateur cast. The affair was a benefit for the St. Joachim's Catholic Church.

Young people of the town of Kennett Square, Pa., recently gave a dramatic presentation of Haystack's The Story of Kennett.

The Woodmen's Dramatic Club of Manchester, Conn., produced Joseph Arthur's Blue Jeans on April 30, under the title of Political Strife. As the society had no right to represent this play it is understood that Mr. Arthur will proceed against them under the piracy law.

The Westchester County Wheelmen on May 13, 15 and 16 held at Mount Vernon an amateur circus that was largely attended by society folk of that and surrounding cities. Mayor Edwin W. Pisk acted as ringmaster on the first night, and, at the other two performances, ex-Mayor Edward F. Brush and ex-Supervisor Stephen Van Tassel respectively officiated.

The De Witt Clinton High School Dramatic Society on Thursday evening presented Cardinal Richelieu at the Carnegie Lyceum.

CUES.

Henry E. Dixey on Thursday will be seen for the first time in the three-act farcical comedy, Facing the Music, which will be preceded by the curtain-raiser, A Welsh Rabbit, by Mr. Dixey. The company will include T. Newton Lindo, John Mason, Ralph Deimore, Henry Norman, Grace Heyer, Katherine Grey, Gertrude Green, Adella Barker, Charles Dowd, George Forbes, and Tom Ricketts.

Judge Karbach, of Pelham, N. Y., decided on May 14 the case brought by Joseph Arthur against the New York, New Haven and Hartford Railroad in favor of Mr. Arthur. The suit was for scenery and "props" lost by the railroad.

Margaret Bucklin was called upon suddenly, owing to a temporary indisposition of Edith Wynne Matheson, to play the trying title-role in Everyman at the Garden Theatre last Wednesday evening. Miss Bucklin's impersonation was very creditable indeed.

Last Sunday night, May 17, a benefit was given William Gane, Treasurer of the American Theatre, which was largely attended. Among those who appeared were Maurice Freeman, James J. Morton, the Dillon Brothers, Crawford and Duff, the Four Hills, Florence Bindley, John Ford and Mamie Gerhue, Ford and Cantwell, Maurice Sisters, Julia Blanc, Fred K. Powers, and Henry and Gailot.

George Kanner, who has been associated with his sister, Alice Kanner's, agency for a number of years, leaves for England on the Cedric on Friday. Mr. Kanner's trip abroad is one of business. Paris, Munich, and Buda-Pesth will be visited by him during his stay, which will extend over six weeks.

COMPANIES CLOSING.

Gertrude Coghlan and company closed, at Cohoes, N. Y., May 13.

The Burgomaster, at Altoona, Pa., May 9.

E. J. Carpenter's For Her Sake (Eastern), at Lima, Ohio, on May 16.

My Friend from India, at Clarksburg, W. Va., on May 13.

Thelma, at Tyrone, Pa., on May 12.

Frankie Stock company, at Lynn, Mass., on May 8.

Boliver's Busy Day, at Newark, N. J., on May 16.

Mickey Finn, at Newark, N. J., on May 16.

Rice and Barton, at Newark, N. J., on May 16.

The Lovers' Lane company, at Denver, Col.

The Beasley Sisters Concert company, at South Norwalk, Conn.

The Are You a Mason company, headed by John C. Rice and Thomas A. Wise, at Minneapolis, on May 23.

OBITUARY.

Blasius Yecker, owner of the Fulton Opera House at Lancaster, Pa., died at his home in that city of cancer on May 15. Mr. Yecker was born in Mullhausen, Alsace-Lorraine, in 1834. At the age of twelve he came to America and located at Lancaster, where he learned the trade of saddlery. Having amassed some means, he and a partner purchased Fulton Hall in 1865, although up to that time he had never seen a play. In 1867 he became the sole owner by purchasing his partner's interest, and in 1873 the house was remodelled and styled the Fulton Opera House. E. L. Davenport and his company opened the house. Mr. Yecker personally managed the Fulton Opera House—with the exception of two years, when it was leased to Proctor and Smith—until 1898, when he retired and was succeeded by his son, Charles A. Yecker, and his son-in-law, Edgar S. Glimm, the present managers. Mr. Yecker was prominent in politics, and for six years was president of the Select Council of Lancaster. He was a member of St. Mary's Catholic Church, and as a citizen was highly esteemed.

Allice H. Day, professionally known as Allice Somers, died recently at her home in Dallas, Tex. Mrs. Day was formerly one of the cleverest song and dance

artists on the stage. She was born in New York in 1841, and made her debut with Carter Gowan, after which she played with Tony Pastor, Patrick Gilmore, and John Steiner. She was an especial favorite at Hyde and Bohman's in Brooklyn, where she headed Kitty O'Neil in a dancing contest for the championship. She was noted for her amiable disposition and a kindly sympathetic nature. She never married, living, her mother, Mrs. Fanny Van der Velde, her brother and her husband, Jacob Day, who is the leader of the orchestra in the Dallas Opera House.

Professor Carlo Brini, an Italian musician and composer, died at his home in Newark, N. J., on May 9, after a short illness. Professor Brini was born in Bologna fifty-seven years ago and studied music at the Bologna Conservatory. He came to New York in 1869 and remained here until six years ago, when he moved to Newark. Among his compositions are six operas, some of which, Christoforo Colombo, was produced in Chicago during the World's Fair. On account of his achievements in music he received the decoration of Chevalier of the Order of the Italian Crown. He is survived by his widow, two sons and three daughters.

Frank L. Collins, one of the most prominent band-masters in New England, died at his home, at Brighton, Mass., on May 10, of consumption of the lungs. Mr. Collins was born in Liver Island, N. J., in 1825. At the age of 17 he came to America, he lived at Bucksport, Me., and from that time on he was well known as a leader. The First Regiment Band of Boston became famous under his direction, and he also controlled several other Boston bands. He is survived by his widow, two sons and two daughters.

Augusto Bendelari, for many years a teacher of singing in New York and Boston, and a composer of some repute, died on May 14, at his home, 481 Waverly Avenue, Brooklyn, after a long illness. He was born in Naples, Italy, in 1825, and participated in the revolution of 1848. He came to America in 1864 and after spending some years in Boston moved to New York. He was the author of several songs and also wrote two methods for singing.

Thomas Donald Mackey, business manager of Kibbe La Shelle's Princess Chic co., died early in the morning of May 14, at the Hotel Wyandham, New York city, of chronic heart disease being the cause of death. Mackey was 35 years of age and was English by birth. He had been in America about six years.

Annie Burton, an actress of advanced years, who was at one time well known in the profession, died at her home in Brooklyn on May 17 of pneumonia. She had long been cared for by the Actors' Fund. A daughter survives her. The remains will be buried in Greenwood Cemetery.

George A. Paul, the only son of Logan Paul, died in San Francisco on April 27. He was twenty-seven years of age. He is survived by his father, mother and sister, all of whom are appearing this season in A Woman's Sacrifice.

Franz Foreman, the wife of the manager of the Central Theatre in Berlin, died in that city on May 12. She was at one time an opera singer of considerable prominence, being known professionally as Lucie Verdier.

Frank McCabe, of the vaudeville team of McCabe and Emmett, died at Spuyten Duyvil, N. Y., on May 17, of consumption. The remains will be buried in the Actors' Fund plot in the Cemetery of the Evergreens.

Chandler Watson, the actor, died at San Antonio, Tex., on May 16. The local physician of the Actors' Fund carried him during his illness and has arranged for the burial at San Antonio.

Mrs. Mary E. Smith, mother of Helen L. Smith, Mrs. A. O. Scammon (Ida Bell) and Mrs. Carrie V. Overton, died at her home in Baltimore on May 16, of a complication of maladies, aged sixty-four years.

T. B. Whitman, for some years the correspondent of The Mirror at Greenwich, C. died at that place on May 8. He was highly respected in the community and had many friends in the profession.

Mrs. Mary Francis, an aunt of Mrs. Jimmie Barry and William Richards, died at her home at Westmont, Pa., on April 28.

C. M. Slaughter, father of Daisy Leighton, of The Runaway company, died in New Orleans on May 14.

MATTERS OF FACT.

The Lorraine closed her tour at Franklin Falls, N. H., April 21.

E. W. Dale, manager of the famous Troubadours, will in future do his own booking for the attraction. He has severed all relations with the Metropolitan Theatrical Exchange, of New York. Mr. Dale's address is Cape May, N. J.

Anet Carver and O. F. Battaglia have purchased the rights to the play, The King of the Coal Fields, which is now on tour under their management.

Frank J. Bang, so many years at the Starvation House, which will be followed by the new production located at the new Starvation in West Thirty-fifth Street, between Broadway and Seventh Avenue, a most convenient location. The new hotel is fitted with all modern conveniences and a feature is the fact of catering to professionals. Charles Jelms, one of the most experienced hotel men in the business, and for many years the leading light at the popular old Brewster Hotel is connected with Mr. Bang as partner. The construction is a strong one, and already the business has assumed proportions far beyond expectations.

Abbott Davidson, who scored a success in Edwin Stevens' role in Nancy Brown, has signed for a Summer season of opera in Gray's agent at the Madison Square Roof-Garden this Summer.

Emmett C. King, who is playing Aubrey Ten-quary with Mrs. Patrick Campbell's company, will be discharged after May 21. He may be addressed care The Players.

Robert M. Sperry calls his latest play Among Southern Plains, which is to have its initial production May 29, at Smith's Colonial Theatre, Midwayport, Conn., to which performance the author invites managers who are on the lookout for promising plays for 1904-5. Mr. Sperry's former success in the Bluebeard and Pine Forest have emboldened him to make even greater scenic display, and will include, fire flies and rippling moonlit mountain torrents in evidence. With the outright sale or lease of the play is offered by Mr. Sperry to a strong one, and already the business has assumed proportions far beyond expectations.

Edwin G. Gallagher announces that hereafter he will be known professionally as Edwin Caldwell.

BORN.

MORTON.—At New York city, on May 12, to Mr. and Mrs. Samuel Morton, a daughter.

MARRIED.

GARDEN-GRADY.—George E. Garden and Daisy Grady, at Huntington, W. Va., on May 11.

HOBBY-CARLILE.—John Hobby and Adah Carlile, in New York city, on May 14.

MCLEOD-TIFFANY.—Kenneth McLeod and Rose Tiffany, at Trenton, N. J., on May 11, by Judge Manfred Rar.

PELLEY-LINCOLN.—Starr L. Pelley and Mamie Lincoln, at Buffalo, N. Y., on June 29, 1902.

DIED.

HENDLARI.—Augusto Bendelari, at Brooklyn, on May 14, aged 79 years.

BRIZEL.—Carlo Brini, in Newark, N. J., on May 9, aged 57 years.

DAY.—Allice Somers Day, at Dallas, Texas.

HALL.—W. T. ("Big") Hall, at Colorado Springs, Col., on May 16, of consumption, aged 44 years.

HERMANN.—Samuel Herrmann, in New York city, on May 1, aged 77 years.

MACKEY.—Thomas Donald Mackey, at the Hotel Wyandham, New York city, May 14, aged 35 years.

McCABE.—Frank McCabe, at Spuyten Duyvil, N. Y., on May 17.

PAUL.—George A. Paul, in San Francisco, on April 27, aged 27 years.

SANDERSON.—Shyl Sanderson, in Paris, France, on May 16, of pneumonia, aged 38 years.

SUTTON.—Annie Sutton, in Brooklyn, N. Y., on May 17, of pneumonia.

WATSON.—Chandler Watson, in San Antonio, Tex., on May 16.

YECKER.—Blasius Yecker, at Lancaster, Pa., on May 15, of cancer; aged 69 years.

For Nervous Women

Hersford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The Four Emperors of Music are the feature, and James B. Donovan, in his new single specialty, is an extra attraction. The bill also includes Lillian Evans, assisted by Harry Mills, in "The Country Dance"; William, Gilbert and company, "Carr's Rags and Jumps"; Webb, Nelson and William, "Lillian's Novelty Trio"; Le Roy and Wally, "William and William"; the Two Funnies, John and Carrie Mack, Caprice R. Lewis, assisted by Fred Hume, the travelogues, and the vitagraph.

Keith's Union Square.

Nick Long and Mollie Cotton present their shift, Managerial Traction. Will M. Coney and Blanche Dayne hold over and do a Village Lawyer. Other entertainers are Miss Fay, the offensively comical comedian; Al Lawrence, Joe, Myra and Buster Koster, Parker's dog, Lillian Western, Peacock Trio, Brothers Martine, Wally and White, the Brittons, Marion F. Littlefield, Fields and Whalen, Adams and Taylor, Juggling Doyle, Miletski, and the moving pictures.

Fletcher's Fifth Avenue.

Joseph Arthur's melodrama, "On the Waterfront," is the week's offering by the stock company, of which Frank McAllister and Florence Reed are the leading men and women. Others in the cast are George K. Bryant, George Friend, John Wootley, Ada Lovick, Cecile Mayer, Kathryn Kent, and others. In the olio are Lucy Monroe, Bobby North, Musical Bentley, Townsend, and the kalatechnoscope.

Fletcher's 125th Street.

The Staff Alarm, by Joseph Arthur, is the attraction, with Adelaide Kohn and Carl Smith. In the olio are the leading roles, assisted by Sol Allen, Emma Morris, H. Dudley Hawley, Albert Roberts, Eva Vincent, Lovetta Healy, and others. The Musical Dells and the kalatechnoscope are in the olio.

Fletcher's Twenty-third Street.

Mr. and Mrs. Gene Hughes, in "A Matrimonial Substitution," head a bill including Julian Ross, Gerson Brothers, Crouch and Richards, Armstrong and Wright, Rickon, May Walsh, Allen Williams, Yelton Duo, Adams and Terry, Latimore and Leigh, James and Bonnie Farley, and the kalatechnoscope.

Barry and Scammon's.

The entertainers are Jules and Ella Garrison, Bellman and Moore, Three Livingstones, Collins and Hark, Thor Musical Trio, Mand McIntyre, Cliff Gordon, Fraser and Patterson, and the vitagraph.

Circle.

Marie Dressler heads a bill that embraces Thomas J. Ryan and Mary Richmond, A. O. Duncan, Three Honey Sisters, From Blodgett, Redell and Arthur, the Village Choir Quartette and the vitagraph.

THE BURLESQUE HOUSES.

Duway.—Robert Manchester's Vanity Fair Extravaganza company is the week's attraction. Minnie's Bowery.—Sam T. Jack's Burlesquers are here this week.

London.—The High Flyers are doing their airship act at this house.

Minnie's Eighth Avenue.—Tom Miner's Bohemian Burlesquers are at home here.

Olympic.—The entertainment is furnished by the Black Crook Burlesquers.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Sherman and De Forrest headed the bill in their extraordinarily funny grotesque sketch. Jules and Ella Garrison were an extra added attraction and scored a hit of the most decided sort with their travesty, in which a little of everything is introduced. Mr. Garrison delivered the speech of Spartacus to the Gladiators with fine dramatic effect, winning generous applause. The pair play into each other's hands very cleverly and put so much snap into their work that there is not a dull moment in their entire sketch. The Carter-De Haven Trio, who are great favorites here, were warmly welcomed. Mr. De Haven is a very agile dancer and has some ability as a comedian. His two assistants are pretty and clever. One of them sang a ballad very nicely and the other showed how the piano can be played by turning one's back to it. This bit of trick work was much appreciated. They were repeatedly cheered, and finished with a smart little song and dance. Mr. and Mrs. Nell Littlefield came around again in their always welcome act. Down at Brook Farm, which has been freshened up and improved since it was last seen here. Mr. Littlefield is a natural country boy, and his efforts are very amusing. Adeline Roattina and Clara Stevens were seen in a new act that embraces singing and dancing presented in a novel way. The stage is divided into three spaces. In the centre is a sheet, on which pictures are thrown while Miss Roattina sings. When she finishes a song, Miss Stevens does a dance in keeping with the song. Scotch and German songs are used, with appropriate costumes for both. The act is praiseworthy on account of its novelty, and as novelties are very scarce in vaudeville every performer who has the courage to put one on should be encouraged. Armstrong and Wright did a talking, singing and dancing specialty, the feature of which is Miss Wright's ability to dance on one foot for an indefinite length of time. Mr. Armstrong's attempts at funmaking were most uninteresting. Andrew McLeod gave some imitations and introduced a musical specialty that won applause. Lloyd and Elyan exchanged repartee with some degree of success. The Major Sisters made a hit with their gingers boxing, dancing and fencing act. Stoddard and Leslie, George and Lila Brennan, the Phelps-Culmbine Trio, Toledo, and the vitagraph were also in the bill.

KEITH'S UNION SQUARE.—Will M. Coney, in his charming characterization of the good-hearted New England lawyer in his own sketch, Bill Bittin's Baby, won the tribute that is always given when genuine talent asserts itself on the

stage. He was ably assisted by Blanche Dayne. Edith Helena, who has a phenomenal voice, sang "The Last Rose of Summer," winding up each verse with a pyrotechnic exhibition of top notes that fairly electrified her hearers. She also imitated a violin and again displayed the most remarkable range possessed by any living singer. The extremely amusing specialty of Charles Gayer and Nellie Daly kept the house in roars and the curtains had to be raised a half dozen times after their cyclonic finish. James J. Morton, the greatest "kicker" in the profession, once more proved his ability as a manufacturer of funny remarks. He drew snickers from faces that had remained stolid through the rest of the bill, and the remainder of the crowd held their sides and laughed as loud as they knew how. Hugh Stanton made his usual hit in "For Madam," which teaches a valuable lesson to "advanced" women. He was assisted by Florence Medina. The Mc-

Don't would have tossed the head of a lion and his girl. He played the part of Lillian's mother with her accustomed skill. Carl Smith, in the new leading role of the company, made a very favorable impression as James. He played George Morris Bryant and George Friend, assisted with their usual comedy work. Lucille Hilly as the country girl, E. Thompson, Cecile Collins, John Kent, Al Harker, Cecile Mayer, Ada Lovick, Victor Moore and Emma Morris all helped to make the production a success. Lucy Monroe, the comedienne, and the kalatechnoscope whirled away the time between the acts.

FLETCHER'S FIFTH AVENUE.—Who is Brown, the English dame produced last week by the stock company, is repeated this week. The vaudeville portion of the bill was furnished by Tillastine Miss Horton, who had a new dress; Musical Ther, who played well; Ed Hume and his dog; Rickon, juggler; Kathryn Miller; comedienne; Ostrada, gymnast, and the kalatechnoscope.

HURON AND MANHATTAN.—Mollie O'Neil and Josie Gardner appeared in their funny shift. The Burlesque and the Cap. The sketch was well received and laughter was almost continuous during its presentation. The dainty little comedienne, Florence Bentley, scored a pronounced hit. She is a singer of charming voice and manner, a graceful dancer and a specialist of exceptional ability. Her burlesque on the French prima donna was a clever little bit of comedy and won much applause. She was billed as "The Girl with the Diamond Dress," and her appearance in the costume that gives her this title created a decided sensation. Harry and Halverson in their jolly bit of nonsense furnished fun enough to satisfy the most exacting, and the house was in an uproar throughout their act. John and Bertie Gleason improve steadily and can always be sure of a welcome here, as their dancing is greatly appreciated. Josh Daly was very successful. He offers a variety of good things and makes a hit at every turn. Crawford and Manning poked fun at each other to the great amusement of the audience. Coney and McDonald held their amusing conversation with good results. Johnson and Wells pleased decidedly with their clever dancing, and the vitagraph concluded the bill as usual.

CIRCLE.—The Three Martines made a tremendous hit in their diverting specialty. Clara

WILL E. DUNNY.



In this issue of The Mirror there appears a picture of Will E. Dunny, the well-known singing comedian. Mr. Dunny began his career in Boston in concert work, and followed this line for a long time. He made a brilliant record in Boston, and sang for nearly six years at the most exclusive affairs and the best concert given at the "Hub." He came to New York several years ago, and made an instantaneous hit at clubs, restaurants and concert halls. He worked there for some time, and finally made up his mind to go into vaudeville. His reputation proved that this was a wise move, and he immediately established a reputation that has been increasing ever since. He has toured this country from one end to the other, and has a large following in every city. Mr. Dunny's methods are original. He believes in changing his songs as frequently as possible, and uses the greatest care in picking out his selections, so that there are never any "dead ones" in his collection. Many of the songs that have been popular during the past ten years have been introduced by him. He has paid the penalty for this by having to constantly add new songs to his repertoire, as he usually discards a song as soon as it is taken up by those who believe in following rather than leading. Mr. Dunny is a genuine "bull-over," and will never "fall in behind." If he can help it, he is one of the few singers whose services are in constant demand by the phonograph people, as his voice is peculiarly adapted for the making of good records.

Falls, Clifford and Harvey, and others, played to excellent business.

MINNIE'S EIGHTH AVENUE.—Harry Bryant's Burlesquers pleased the people of the West Side with a lively entertainment.

OLYMPIC.—The High Flyers saw in a way that satisfied the Harlem folks.

LUNA PARK OPENED.

Thompson and Dundy's mammoth enterprise, Luna Park, which covers a space of several acres in the busiest part of Coney Island, was opened on Saturday evening last. It is a world's fair in miniature, and when it is in running order there will be entertainment enough within the inclosure to consume several hours' time. On the opening night the place presented a half-finished appearance, but enough of it was ready to prove that it is one of the biggest things ever attempted in the amusement line. On the opening day there were over 50,000 paid admissions besides the immense number of invited guests, and the large crowd enjoyed itself thoroughly. In addition to the big illusions, "A Trip to the Moon," "20,000 Leagues Under the Sea," "The North Pole," and "The War of Worlds," which will soon be in operation, there are innumerable side-shows, some of which are free and others to be seen by paying an admission fee. At the rear of the grounds are the Chutes, which run into an immense lake, which is surrounded by the various buildings in which the entertainments are given. There is an immense dancing palace, and hundreds of tables at which refreshments are served. There are Irish, German and Englishman villages, a Chinese theatre, a children's theatre, in which James E. Adams and his company will do Humpty Dumpty, two big circus rings, in which acrobatic and equestrian acts are presented, and other things too numerous to mention. The illumination is a great feature, the tall electrical tower being a marvel of beauty. The most amazing novelty in the Park is a slide with many twists and turns, in which those who wish may slide a distance of one hundred feet in a sitting or reclining position. The spirit of fun was so rampant on Saturday night that even demure-looking girls slid down the slide to the great glee of the onlookers. Thompson and Dundy certainly have a gold mine in Luna Park, and it is likely to more than pay the cost of construction and operation during the first season.

LONEY HASKELL.

THE MINNIE presents a portrait of that popular "singer," Loney Haskell, whose vaudeville career is too well known to require any extended comment. A Minnie man asked Haskell for the history of his past life and was shocked at hearing the details. However, it is best to repeat the story in the "singer's" own words. "I was born in Ireland," said he, "at a very early age. I was not brought up by Irish parents, no, indeed! I was brought up by two policemen. I was so poverty-stricken that at my birth I did not have a stitch upon my back, but one day our nurse carelessly dropped me from her arms to the second-story below. A deep gash in my spinal column was the result of that accident. A physician was called in to sew up the wound and I then had several stitches upon my back. Shortly after this I was found guilty of murdering several good eggs and was sentenced to transportation for life. While no one was looking but the owl and the moon I escaped to this country. I came across the ocean, to which I gave up all my secrets. The ocean was unusually dusty and I was out for the dust. I arrived on a wet day (March 17). The rain fell on the dust; my name was mud, and I have been in vaudeville ever since."

A NOTABLE ENGAGEMENT.

Dainty little Clara Louise Morton, daughter of Sam and Kitty Morton, has fallen a victim to the wiles of Cupid and is engaged to be married. The man who has had the good fortune to win the clever comedienne is Frederick A. Stone, whose creation of the Scarecrow in "The Wizard of Oz" has brought him into great popularity. Both players have hundreds of friends in and out of the profession who will be glad to hear of this pleasing bit of news, though many eligible bachelors will have heavy sighs as they read that the affections of pretty and extremely clever Clara Louise have been captured. Her choice is bound to meet with approval, as there is no more popular man in the profession than Mr. Stone.

Photo by De Witt C. Wheeler, N. Y.

LONEY HASKELL.

lani Trio, French street musicians and singers, did some good work, the violinist being especially good. The imitations of C. W. Littlefield met with the approval they have been receiving for more years than we care to count. La Belle Blanche, a new mimic, gave some excellent imitations of well-known players. Master Robert Harrington scored a hit with his songs. The Omato Trio, most excellent acrobats, who use a bounding table and bars; Mr. and Mrs. Brown, in their funny sketch; Conroy and McFarland, droll Irish comedians; Lillian and Shorty De Witt, amusing juveniles; Edna and Norina, skillful jugglers; Will H. Armstrong and Magdalen Holly, in a farcical skit called "The Expressman"; Eddie Mack, dancer, and the moving pictures rounded out a most enjoyable programme.

FLETCHER'S TWENTY-THIRD STREET.—The Minnie Sisters kept the audience in screaming humor with their sketch, Mrs. Delaney, written for them by William Jerome. Waterbury Brothers and Tenny scored heavily in their musical comedy act. Talbot and Rogers sang very well indeed, and their comedy work pleased. Randall and Perry were successful with "The Vassar Boy." Radio Furman proved herself an exceptionally clever German comedienne and won many laughs. Edward Doyle did some excellent juggling. Others were Edna and Walsh, Irish comedians; George H. Timmons, harpist-vocalist; Daniel J. Harrington, ventriloquist; McCune and Grant, comedy acrobats; Smith and White, singers and dancers; Jules Bennett, comic shouter, and the kalatechnoscope.

FLETCHER'S 125TH STREET.—The stock company presented the stirring melodrama, "The Face in the Moonlight," with excellent results. Adelaide Kohn, whose popularity with the regular patrons of this house is unbounded, received a welcome

Louise sang "Hiawatha," as she alone can sing it, and she was repeatedly cheered. Konevich mystified everybody by her mind-reading feat, which are really remarkable. Josie Coutheul, one of the very few talented female monologists in vaudeville, again proved herself past mistress of her art, with her imitations of reciting school-boys, society women and other characters. Miss Coutheul's voice is rich, and she has a thorough knowledge of human nature, as well as great talent to aid her in making a good impression. Victor Moore and Pearl Right kept the house in roars with their original and very amusing sketch, "Change Your Act, or Back to the Woods." Some of the stage hands showed histrionic talent of a superior order in assisting the players. The Five De Luce did some splendid work in the acrobatic line. Mr. and Mrs. Harry Thorne in "A House Divided," the old act under a new name; Hale and Francis, hoop-rollers; Carlin and Brown, clever German comedians; Mademoiselle, and the vitagraph were also in the bill.

The Burlesque Houses.

Duway.—Harry Morris' Night on Broadway played a quick return engagement and again demonstrated its superiority over the majority of entertainments of the burlesque order now being offered. Large audiences ruled throughout the week, and the efforts of Mr. Morris and his associates were rewarded with unstinted laughter and applause.

MINNIE'S BOWERY.—The Bohemian Burlesquers played a return date to a succession of good houses.

LONDON.—The Black Crook Burlesquers, with Harry Hastings, Fields and Wooley, Charles

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In Vaudeville.

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Atlantic Garden, New York, this week. May 25th open.

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Hurrah for Hot Weather! Now for the Parks!

EDWIN LATELL

MANAGERS—I am not averse to booking time for next season now.

JUST AN IRISHMAN—THAT'S ALL.

James B. Donovan

Holding forth at Tony Pastor's this week.

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A Conjugal Misunderstanding.

Vaudeville Farce. For sale by Helen Sherman Griffith. Other Sketches and Farces on application. Address Chestnut Hill P. O., Philadelphia, Pa.

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Presenting the Burlesque Tragedy, "A VILLAIN UNMASKED." Assisted by MELBA HERRMAN. All sold out until Dec. 15th. On Western Circuit.

BREEN AND GEARY.



Pictured above are Breen and Geary, two clever young song writers who have forged their way to the front in the past two years. Mr. Breen is responsible for the words, while Mr. Geary writes the music for their compositions. They are now associated with the American Advance Music Company, and prominent among their latest songs are "Your Dad Gave His Life for His Country," a stirring march song; "Just an Old Sweetheart of Mine," a ballad that is rapidly becoming popular; "Every Man I Bring Her Children," a song's answer to "Violet," which is a hit everywhere, and "I Wish the Band Would Play," a summer waltz song that is being sung, whistled and hummed all over New York.

DOWN IN MUSIC ROW.

Friends of Harry Corbett and M. Witmark and Breen will be glad to hear that the long and hotly contested law suit between them has been settled out of court.

Wells Whitehead introduced Stanley Crawford's latest, "Show the White of Ye' Eyes," at the Dewey Theatre Sunday night, backed by Fred Ward, who sang the chorus from the box.

"Radio Green," the waltz song published by the Peerless Publishing Company, is irresistibly catchy. This song can be heard often without getting tiresome.

Dady and Briff's march song, "Only a Soldier Boy," is still the march success of the West.

Alvin Green, of A Wise Woman company, has made a great success with the dramatic song, "I'm Tired No Chance to Kiss," by Mack and Beck.

John T. Sauer, the clever comedian, is singing "My Honey Queen," by Mack and Beck.

Bert Young is scoring a big success with the beautiful ballad, "Thine Eyes," by Bert Young and Frederick K. Logan.

Fanny Walling is meeting with unusual success with "Only a Dream of the Golden East."

Will A. Rosen and R. F. Moran have written several short sketches and monologues during the past few weeks.

Tammy is singing with Jerome and Schwartz's "Gambling Man."

Harry Wood receives enthusiastic applause for his singing of "Tribute," the unique song by Levine and Macklin.

Harry Stewart, of the Western "Liberty Bells" company, in his new sketch is featuring "Just Because You Were an Old Sweetheart of Mine" and "You Are My All in All."

Charles Howard introduced two new comic songs at Keith's last week, "Come Out into the Garden With Me," and "Hebrew Hiss."

Miss Jennie Mady has added Northrop's two songs, "Folly Fry" and "Lucy" to her repertoire.

Dorothy Morton is singing Melville Hill's beautiful new waltz song, "Autumn Thoughts."

Fred Watson and Arthur Lane are two more clever comedians who have found a winner in the song, "I've Got to Go Now 'Cause I Think It's Goin' to Rain."

Wick Long in "The Story of the Dances" has found a unique and pleasing vehicle for his comic ability.

Harold Kenney, of the Spencer Stock company, is singing the funny song, "Alimony Allen."

Mack and Shannon, the clever Irish comedians, are making continuous hits with the songs, "What Hogan Said to Grogan" and "Mary Ann Macpherson."

Jack Rich, of the Hill's Comedy Four, is singing "Show Your Invitation or You Can't Come In," Brown and Ferris's humorous song.

Solma Rabinson, the well-known comedienne, is using "Miss Cadabra Brown," and Fay and Oliver's new song, "I Want Mine."

"My Love of Long Ago" an excellent ballad by George J. Wetzel, is being highly commended upon by many of the opera singers. The song is published by the Peerless Publishing Company.

Wio Irwin's dainty waltz song, "She's My Girl All the Year Round," looks like a great big winner. It possesses all the elements of a popular song, and if it does not sweep the country it does not seem possible that it will be the fruit of the song.

Allice Neilson's great success, "The Fortune Teller," and De Wolf Hopper's fame-maker, "Wang," are two most popular songs just added to the extensive repertoire of the Alborn's Summer Opera Stock company.

Lois and Bertie Allen, who sing well good songs, are meeting with continued success with "Under Southern Skies." They appeared at the Orpheum last week.

Sam Gross is doing much good work in the interests of Howley, Haviland and Dresser.

James Bradley, the popular tenor, is singing "Two Little Blue Little, True Little Eyes," the ballad by John W. Bratton and George Norton.

George Martin, of the Columbia Stock company, is singing the clever topical song, "She Reads the New York Papers Every Day," also "Run Good Me," and "While the Moon Shines Bright," the waltz song by Howard, Emerson and Stonehill.

Among the many good songs recently published "Annie Laurie's My Sweetheart's Name" can easily be mentioned among the first. J. Aldrich Libbey, "who sings nearly all the songs published," has found time to introduce this one away out in "Prisco, and wired Mr. Anstead, the publisher, that it is a great big hit.

The Standard Quartette are making a great hit with "You Are My All in All," the impassioned love song by Hilce Taylor.

The McCoy Sisters receive enthusiastic applause on their spirited rendering of "The Girl That Leads the Band."

William M. Redfield has made arrangements of the \$10,000 composition, "Hiawatha," for all the principal musical acts.

The Electric Two are thrilling their audiences with "While Old Glory Waves," by Skinner and Campbell.

Ruth Wiley, who is making a great success all over the country in her novel character change act, reports that "I Never Knew Till Now How

MUSIC PUBLISHERS.

IT GAINED A LONG WAY FROM BROADWAY, UNTIL EMINA RAVILSON SANG "IN SUNNY AFRICA."

Away out in Kansas City last week a party of dreamers attended Emina Ravilson's Orpheum Theatre. They were a jolly lot, trying to forget they were away from Broadway, "where the sun always shines." They were nothing special to interest or to excite them of old New York, until Emina Ravilson appeared and sang Al. Trahern's (who, by the way, is a Kansas City boy) and Ted. Brown's jungle song, "In Sunny Africa." Miss Ravilson had severely belittled the day line of the venue, when she received a vigorous round of applause from the party of dreamers all huddled together a few rows from the front. When she reached the chorus, every one of them joined in the chorus with such enthusiasm that the boys in the gallery joined in with might and main, and Miss Ravilson was compelled to sing it over and over again, when a boy "way up in the gallery," in his enthusiasm, shouted, "My brother wrote that song," which, of course, called for another round of chorus.

This is only one of the many like circumstances, only the author don't happen to have a little brother in every town where Miss Ravilson sings to tempt his song along.

All the boys are singing "In Sunny Africa" on the city streets in New York, and now the Western boys will take it up, and out in the free Western air they'll make things hot.

You should send for a copy of this song and it won't take you long to realize why everybody "cheers" it. You just know when you connect it, and now it's "up to you." It was written by Al. Trahern and Ted. Brown, do it now (let West Thirty-seventh Street), then send for "In Sunny Africa." It's a good song.

In answering these advertisements please mention The Mirror.

Such I Loved You" and "Moon, Moon, Moon," are so popular with her audiences that she has decided to make them permanent features of her repertoire.

May Bell and Jack Oliver, the clever comedy team, are singing the funny song, "Just Because You Were an Old Sweetheart of Mine," by Mack and Beck.

McPherson and Brynm's songs are all going with a dash and vim, and promise to bring big returns for these writers.

Miss Allice Rabinson has three love songs which make her act unusually pleasing; they are "In Love Land," "Just to Be Near You," and "My Darling's Eyes."

"My Darling's Eyes" and "Beneath the Stars and Stripes" continue to be the greatest hits of J. Aldrich Libbey, who is now doing the Orpheum Circuit. Among the many that are singing these songs are Jules Clunett, Jennie West, William A. Phelps and others.

Al Jefferson has found a striking song in the latest addition to his repertoire. It is entitled "Tying the Leaves."

Heaven and Hell, whose portraits appeared on the front page of The Mirror last week, claim the honor of being the first team of song writers to adorn this page.

Violet Sheldon, the fascinating soprano, is singing well merited applause on her exquisite rendering of "Star of My Life," the love song by Ed. Corbin.

Robert Graham is showing his fine voice to great advantage in Gilman's and Dillon's charming song, "I Will Return, Sweetheart, Again."

Cobb and Edwards still continue to receive large royalties from their famous song, "Could You Be True to Eyes of Mine if You Looked into Eyes of Brown?"

A number of new songs which will be heard in Oscar Hammerstein's forthcoming roof-garden production are now in press at M. Witmark and Sons. These who have heard them say that there are many which will undoubtedly be big summer hits.

"If I Were Again a Baby," "The Girl in Blue," "There is But One New York," especially are the kind which will meet with popular approval, because of the catchy refrain and clever lyrics. This production, which will be called "Funch, Judy & Co.," is a compact musical act, and it meets with the success looked for Mr. Hammerstein will possibly elaborate it into a big production for next season.

Truly Shattuck and a number of other well-known and popular singers have already been engaged, and an effort will be made to secure one of the best and most stunning choruses ever seen in New York. It is unquestionably rumored that a unique feature of the performance will be that there will not be a man in the whole show.

Jason and Simon, the original comedy entertainers, are receiving many encores on "When the Springtime Comes Around" and "Is That All You've Got to Say?"

Logans and Vinton are using the popular song "Always" as a duet.

Six months ago, when "In Sunny Africa" was first placed on the market, Al. Trahern and Ted. Brown wagged \$100 each with Leo. Peist, the publisher, that this song would sell over 50,000 copies before May 1. Mr. Peist accepted the wager before May 1. The song didn't sell 50,000 copies he'd win \$250, and if it did sell over 50,000 the payment of the wager to him would be a mere bagatelle. Consequently he paid the boys willingly and told them they had lost \$400 apiece by not making their wager \$500 each.

MATTERS OF FACT.

Will W. Grimsan, who has just closed as leading man in "The Fate of the Nation," and who has been successful in stock work at Liverpool and Omaha, has not changed for the summer.

The Decker and the Ours has seemed to take well with the theatrical crowd of Montreal. Wednesday night and Thursday matinee and night the company introduced Decker and the Ours, and Saturday Mr. Decker will appear in the "Fate of the Nation." From there the company will go to Toronto, at the Grand Opera House there for one week, closing the season of forty weeks at Toronto May 21.

E. J. Carpenter's Per Mer Solo company (Eastern), after a very successful season of thirty-one weeks, closed May 18 at Lima, O. having covered seventeen States and over \$1,000,000. The cost of this company has remained intact during the season.

James W. Mayhew, who is behalf of Robert Gray will manage Adeline Patti's tour of the United States, has published an illustrated prospectus of the tour which contains a portrait and a brief biography of the famous singer. The book can be had at the Patti office in the Windsor Arcade.

Owing to the closing of Anna Held's season Amy Ames is at liberty.

T. C. Hamilton, whose portrait is published in The Mirror this week, is shown and leaving others for the summer and next season. He can be addressed at 210 West Thirty-second Street, New York.

Dora Horn, who succeeded Carrie Clark Ward as character woman of the players stock company at the Bush Temple, Chicago, has become popular with the patrons of the house.

Florance Gerald, who scored a success as Beauty in Wampole and Kemper's production of "Reconstruction," will close her season on May 29 and will return to New York. Miss Gerald has not yet signed for next season.

Conroy and Mack have not signed with any attraction for the coming season, as reported, but will, as in the past few seasons, head their own company. They will open their next season on Sept. 1 with an entirely new line of plays and comic equipment, and are booked solid in popular price houses for a season of forty weeks.

The contract existing between Joseph Arthur and Nathan Appell will expire on May 31, after which date Mr. Appell will have no authority to further produce or book any of Mr. Arthur's plays.

A first part musical setting, with the requisite costumes, are wanted by Frank H. Snyder, Mahanoy City, Pa.

The tour of Charles McCarthy in One of the Boys, which will open in the East early in August, with a new scenic production, and complete new line of costumes, will make a very good season of a new play, being written for him by a well-known author.

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

HOWARD WHITNEY'S NEW HIT

POSITIVELY HIS BEST INSTRUMENTAL NOVELTY

"A LUCKY DUCK"

Tremendous Applause Wherever Rendered.

Every Act that has used his "Mosquito's Parade" should send for "A Lucky Duck" with the novel "Quack" effect.

Ready for Piano and Orchestra. Professional requests honored.

M. WITMARK & SONS, Publishers.

After June 1st New Witmark Building

144-146 West 37th St., just below Marlborough Hotel, (Look for the Bee Five Clock Tower.)

★ FOUR STAR SONG HITS By BREEN and GEARY ★

"Your Dad Gave His Life For His Country."

The Great "Decoration Day" March Song.

The great Coon Hit with a Laugh in every line

"Ev'ry Morn I Bring Her Chicken."

A coon's answer to "Violet."

The great Summer Waltz Song

"I Wish The Band Would Play."

Will be sung by everybody, everywhere.

Their latest Ballad Success

"Just An Old Sweetheart of Mine."

The above are now ready for recognized artists, and will be sent to some on receipt of card or program. When you wish a new song for your act, let us know. If we haven't what you want, we will write one for you, in the meantime don't forget the above four star song HITS. Published by

American Advance Music Co.,

No. 1208-70 Broadway, City.

★ Over Uptown Journal Office.

HEELAN AND HELF

The Real Writers.

With SOL BLOOM.

COBB AND EDWARDS' GREAT HIT

Could You Be True to Eyes of Mine,

If You Looked into Eyes of Brown.

GREATER THAN EVER. ADDRESS WEST 29TH STREET, NEW YORK.

HIT!	HIT!	HIT!	HIT!	HIT!	HIT!	HIT!
ONLY A SOLDIER BOY. DOTY & BRILL - 43 WEST 20TH STREET.						
HIT!	HIT!	HIT!	HIT!	HIT!	HIT!	HIT!

J. ALDRICH LIBBEY'S Terrible Hit at the Orpheum, San Francisco.

"ANNIE LAURIE'S MY SWEETHEART'S NAME"

A song that you like to sing and the audience hear.

The New Waltz Song that's "It"—Whistled Everywhere.

"EVERY DAY IS SUNDAY, DOWN AT CONEY ISLE"

Get these two and you'll thank me for the favor. W. H. ANSTEAD, 51 W. 35th St., New York.

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Musical Director, Composer and Arranger.

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"IT'S ALL IN A LIFETIME."

That's the name of the latest up-to-date popular song with beautiful music and catchy words. Agents wanted. Address G. A. WEBER, 125 W. 40th St., Dutch, Minn.

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Address CHAS. K. HARRIS, 21 W. 34th St., N. Y.

Theodore F. Morse

Writer of "I've Got My Eyes on You," "Little Boy in Blue," "Home Old Crown," etc.

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Hughie Cannon

Writer of "Won't You Come Home, Bill Bailey?" "Just Because She Made Them Goo Goo Eyes."

With Howley, Haviland & Dresser, 120 Broadway, N. Y.

"Just Give Them My Regards."

By BARTLEY C. COSTELLO,

Writer of Lyrics, Parodies, etc. Address care Howley, Haviland & Dresser, 120 Broadway, N. Y.

"Radio Groove"—Inspiring Waltz Song.
 "My Darling's Eyes"—Ballad.
 "Beneath the Stars and Stripes"—Soldier Song.
 The 3 Great Hits of New York, New Orleans and San Francisco. FREELESS PUBLISHING CO., 125 W. 40th St., N. Y., few doors west of Duaneville Mission.

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Reverend Room. Sturtevant House.

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New brick Opera House. Electric lighted. S. C. 100. Stage 10 x 24. Play well patronized. Top prices. Only first class attractions wanted. Conveniently located. Prices R. R. between St. Louis and Memphis, and Kansas City and Memphis.

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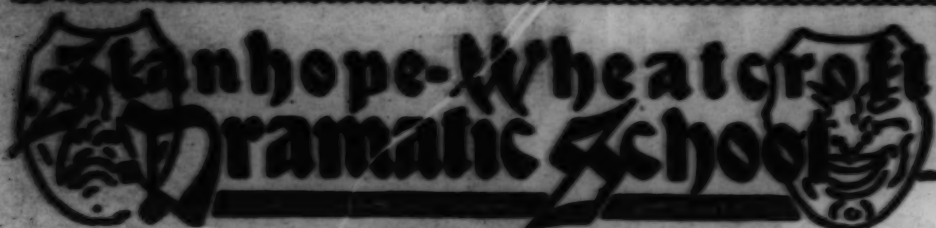
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 an emotion, who declares the value and value of a
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